

Saturday 13 May 2017

Amateur Photographer



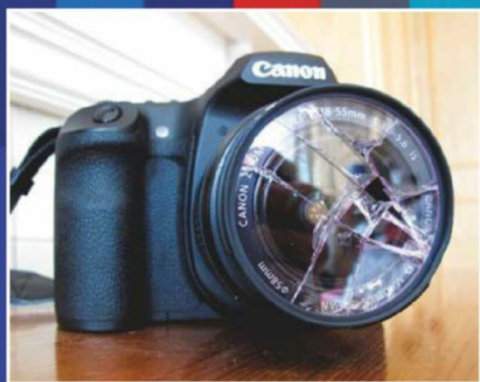
The best get better
Get even more from the **X-T2** and
X-Pro2 with Fujifilm's free updates

Passionate about photography since 1884

Street smart

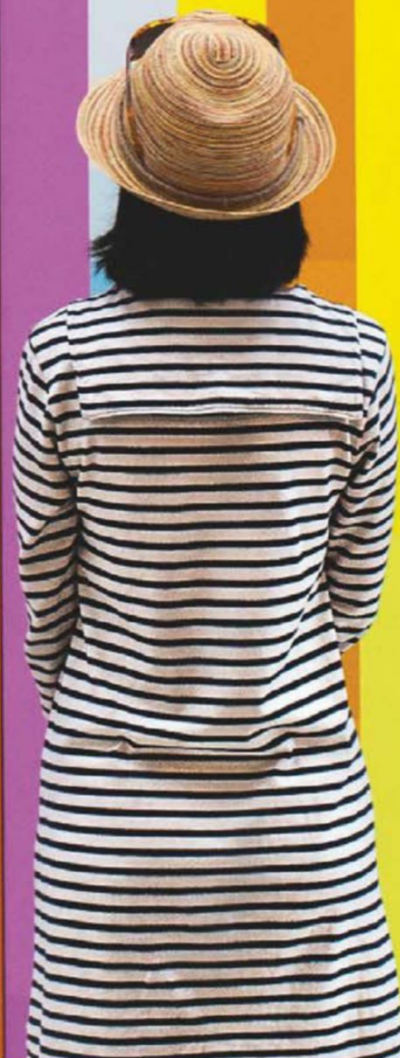
Take more creative
street images with
our essential guide

- Composition tips
- Timing & focus
- Finding inspiration



How to cope with disasters

From **broken gear** to **lost shots**, here's what to do...



To have and to fold the amazing art of folding landscapes revealed

Hello Slow

Relax, recharge, refresh, revitalise, reacquaint
on self-guided walking, cycling and touring holidays in Europe and beyond.
Hello you.

Tuscany, Italy. Photo by Gaz Williams
Inntravel Slow Moments photographic competition
Enter yours at inntravel.co.uk/slow



Inntravel.co.uk
The *Slow Holiday* people



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Street photography is a lot of fun and can yield some interesting images. But it can be hard to keep your work fresh and creative when you're busy pounding the pavement, and it's easy to default back to rather predictable arty shadows, motion blur and comedy juxtapositions. So to help keep your street work zinging along, we've got some great tips

in a feature about a wonderful new street photography book on page 16 – it's certainly eye-opening stuff. Other highlights of this issue include a guide to the free firmware updates from Fujifilm on page 44 – a really great way to boost your camera performance – and a fascinating look at the mysterious art of 'folding landscapes'. Eclectic? That's us...

Nigel Atherton, Editor

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amateurphotographer magazine

ONLINE PICTURE OF THE WEEK

Thoughtful Bride

by Steve Tomaszewski

Canon EOS 5DS, 24-70mm, 1/200sec at f/5, ISO 1600

Not every portrait has to be the result of meticulous planning. Sometimes happy accidents can lead to brilliant results. This is one such example from photographer Steve Tomaszewski, who uploaded this image to our Flickr page.

'This shot is from a session with a friend who specialises in wedding hair,' says Steve. 'I originally rejected the image as it was just taken to check the lighting. But then, on later inspection, I noticed the faraway look in Nia's face as she relaxed between formal shots and decided it would make an interesting image. I then edited the image in Photoshop CC and this was the result.'

© STEVE TOMASZEWSKI



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PermaJet
PROFESSIONAL INK-JET MEDIA



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 9.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 9.

NEWS ROUND-UP

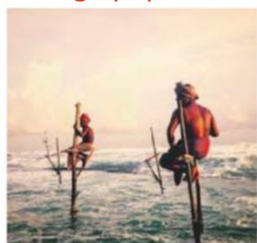
The week in brief, edited by Liam Clifford



GoPro unveils spherical camera plans

GoPro has revealed its plans to release a consumer 360° action camera by the end of 2017, capable of shooting 5.2K resolution VR (and non-VR) video and still images. CEO Nick Woodman called it 'six GoPro cameras fused into one'. The announcement follows Facebook's unveiling of its spherical camera, the Surround 360.

Lomography TEN AND ONE Award winners



Lomography's creative analogue photography competition with a twist – ten standard genres plus one wildcard category – has selected its first raft of winners. Out of a total 114,913 entries, 110 photographers have won special-edition Lomo cameras. See www.lomography.com.

A camera that behaves like the human eye

Experts from King's College London, University College London and Kingston University are to explore how an artificial vision system inspired by the human eye could one day find its way into robots, smart devices and cameras. The sensors in the designs mimic how eyes process information. Although in its early stages, the technology might one day find itself in consumer cameras.

DJI and Hasselblad create camera drone



After rumours earlier this year of DJI investing heavily in Swedish medium-format producer Hasselblad, the two companies have now teamed up to create the world's first 100MP drone imaging platform. Combining a DJI M600 Pro drone, a Ronin-MX gimbal and a Hasselblad H6D-100c camera, the set has no official price but is aimed at professional markets.

Pink Lady winner

As featured in last week's issue, the Pink Lady Food Photographer of the Year contest was won by Shoeb Faruquee, right, after his image beat nearly 8,500 international entries. Shoeb almost didn't get to the awards ceremony in London owing to visa issues, but a Foreign Office official – who was also present at the ceremony – stepped in to smooth things over.



© RENÉ BURRI/MAGNUM PHOTOS

GET UP & GO

LONDON



© HARRY GRUYAERT/MAGNUM PHOTOS

Harry Gruyaert show

Magnum photographer Harry Gruyaert has travelled extensively over the past 30 years photographing Europe, North Africa, the Middle East and America. He was one of the first European photographers to take advantage of the creative potential of colour photography. His work is on show at the Michael Hoppen Gallery.

Until 27 June, www.michaelhoppengallery.com

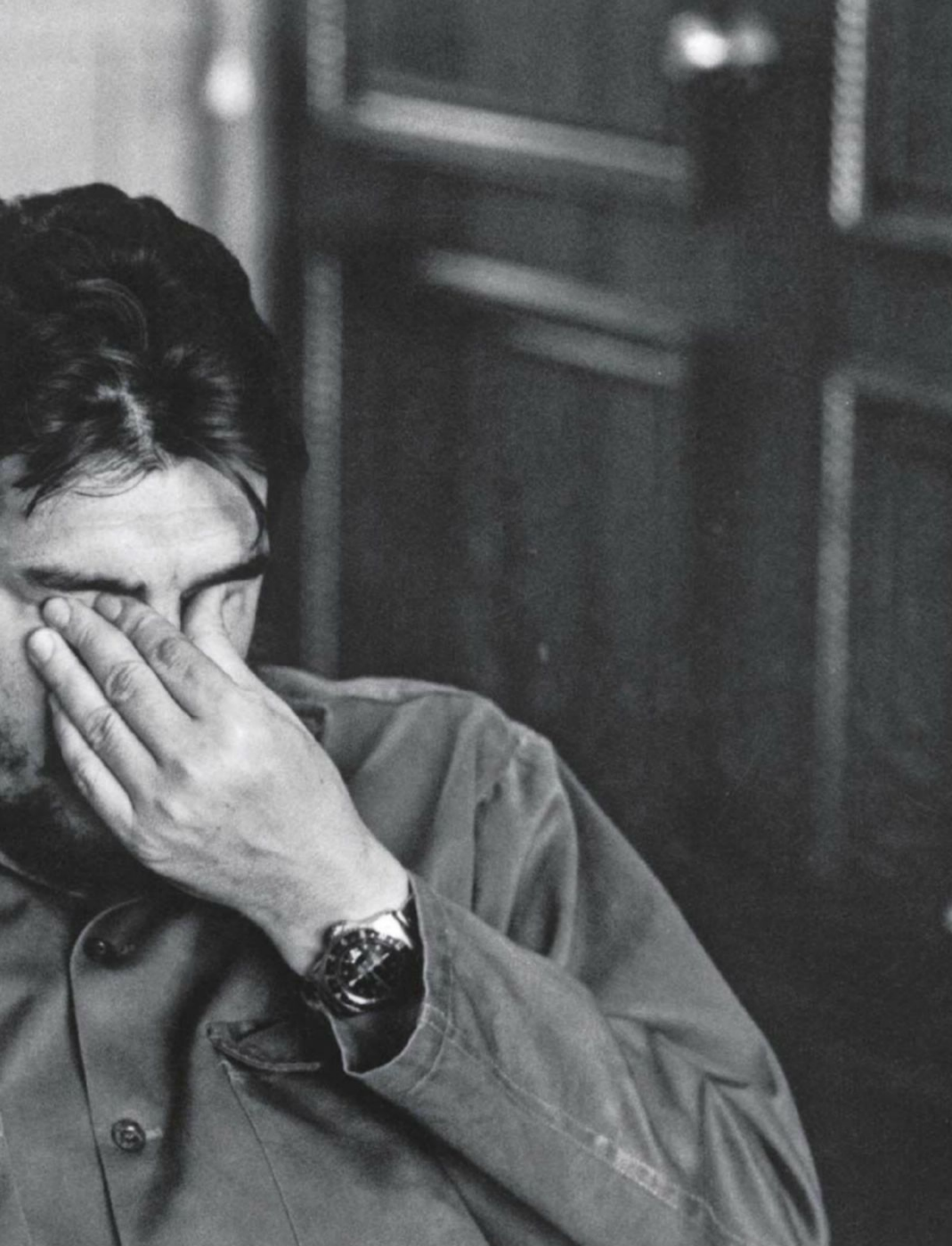
BATH

Ps

Introduction to Photoshop

Perhaps you're coming to Adobe Photoshop for the first time and it seems like a daunting task, or maybe you're self-taught with bad habits. This workshop, from the RPS, will teach you how to use the tools, concepts and workflows needed to succeed and develop good practice.

21 May, www.rps.org/events



BIG picture

Magnum celebrates 70 years of groundbreaking photojournalism

So often when we think about history, we think of it in terms of still images. Magnum agency, which this year celebrates its 70th anniversary, was at the forefront of this shift in perception.

To mark the event is a new book *Magnum Manifesto*, an epic tome that charts the history and cultural impact of this legendary organisation. Here we see one of many projects that line its pages. We're all familiar with René Burri's 1963 portrait of Che Guevara as he sat in his office, cigar in hand, but here we see one less familiar. It's a shot that, just for a second, allows the human side of the controversial figure to break through.

Magnum Manifesto is edited by Clément Chéroux in collaboration with Clara Bouveresse. The hardback is published by Thames & Hudson on 18 May priced £45, www.thamesandhudson.com.

Words & numbers

There are always two people in every picture: the photographer and the viewer

Ansel Adams

US photographer, 1902-1984

1,048

The most photography awards won by one person (Lim Il-tae, South Korea)

SOURCE: RECORDSETTER.COM

The most interesting things to see, to do and to shoot this week. By Oliver Atwell

MANCHESTER



Michael Wolf exhibition

For more than 20 years photographer Michael Wolf has captured the hyperdensity of Hong Kong through his large-scale photographs. 'A Private Public' presents Hong Kong's seemingly endless industrial façades, contrasted with an intimate perspective from within its network of alleys.

Until 18 June, www.cfcca.org.uk

LONDON



iPhone camera course

On this workshop you will spend an evening with Paul Sanders and Doug Chinnery, both enthusiastic and skilled smartphone photographers. They will show you, on the streets of London, how to elevate your smartphone images from the ordinary to the exciting.

Wednesday, 24 May
www.lightandland.co.uk



BELFAST

Clare Strand

Belfast Exposed is delighted to present 'Snake' by Clare Strand, a new body of work based on images from the artist's extensive archive, some of which were published as *Girl Plays with Snake* by MACK Books. Here, Strand presents the work for the first time as an experimental mixed-media installation.

Until 17 June, www.belfastexposed.org



© FREDERIK BUYCKX

'Whiteout' by Frederik Buyckx. A worthy winner of The Sony World Photography Awards' 2017 Photographer of the Year

Sony World Awards grand prize winners

NOW IN its tenth year, the Sony World Photography Awards is the largest of its kind with more than 227,000 entries from 183 countries. Free to enter and open to all, the awards are an authoritative voice in the photographic industry. The 2017 grand prize winners were flown to an awards ceremony in London to receive the latest Sony digital-imaging equipment as their prize.

Belgian photographer Frederik Buyckx scooped the top prize of \$25,000. The judges were taken by the beauty, scale and effort involved in Buyckx's winning work titled 'Whiteout' (above). The category winners of the Professional competition were also announced, along with the overall winners of the Open, Youth and Student competitions.

Born in Antwerp in 1984, Frederik Buyckx is a freelance photographer for the Belgian newspaper *De Standaard*. His images have been published and exhibited internationally and most recently he was shortlisted for the ZEISS Photography Award.

The winning series was taken in the Balkans, Scandinavia and Central Asia; remote areas where people often live in isolation and in close contact with nature. Buyckx explains, 'There is a peculiar transformation of nature when winter comes, when snow and ice start to dominate the landscape and when humans and animals have to deal with the extreme weather. The series investigates this struggle against disappearance.'

Chair of judges Zelda Cheatle says of Frederik Buyckx's photographs, 'I have chosen a series of landscapes so that we may return to the essence of looking at photography. Landscape is often overlooked but it is central to our existence. These are beautiful pictures made by a serious photographer, and they are to be enjoyed.'



© FREDERIK BUYCKX

Another image from Buyckx's winning series of work



Cashback promotion

NIKON has announced a new Travel and Macro Cashback promotion running from 27 April to 4 August 2017. The promotion will be offering up to £130 cashback on selected Nikkor lenses and DSLR cameras. Items must be purchased in one transaction, one claim per person. The cashback amount will vary depending on the purchase and number of purchases made. All claims must be received by 4 September 2017 in order to qualify. Charlotte Kemsley, commercial director at Nikon UK, says, 'Our Travel and Macro Cashback promotion is the perfect opportunity for budding photographers to step away from their smartphone and capture high-quality images over the summer.'



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V&A to launch Photography Centre

THE V&A museum has announced its plans to create a new space to hold its photographic collection – promising a premier, public area to celebrate, appreciate and study, for launch in Autumn 2018. The Photography Centre will also be accompanied by a museum-wide festival celebrating the art of photography in its many forms, as well as a new digital resource.

The V&A has been collecting photographs since it was founded in 1852, eventually growing to hold around 500,000 works. Earlier this year, the V&A completed a controversial absorption of the Royal Photographic Society collection from its original home in Bradford – adding a further 270,000 photographs, 26,000 publications and more than 6,000 pieces of camera-related equipment to its own sizeable collection – to create the world's largest



The V&A has major plans for its photographic collection

collection related to photography.

According to the museum, the creation of the new centre will more than double its current photographic display area, while plans are also in place to provide a teaching and research space, browsing library, studio and darkroom facilities for resident photographers. The space should make

the museum one of the world's only major sites to feature a chronological history of photography on permanent display.

Purpose-built storage facilities will be designed to house parts of the extended collection not on display. A project to catalogue and digitise the Royal Photographic Society's collection is also under way. Visit www.vam.ac.uk.

Final call for RPS exhibition entries

THIS year the RPS International Photography Exhibition (IPE) marks its 160th edition, making it the longest running photographic exhibition of its kind. Professional and amateur photographers from all over the world can submit photos, and a panel of experts will select the best.

The competition is calling for entries of engaging, visually striking and inspiring work across all genres. Up to four images can be submitted online – £30 for non-members, £20 for members and £15 for under 30s. The competition closes on 24 May 2017.

This year the panel includes, amongst others, Karin Bareman, exhibitions & projects organiser for Autograph ABP; Zelda Cheatele curator, editor, lecturer and consultant in photography; and Ingrid Pollard photographer, media artist and

researcher. The main exhibition will open as part of PHOTOBLOCK at The Old Truman Brewery, London, in October, before embarking on a nationwide tour.

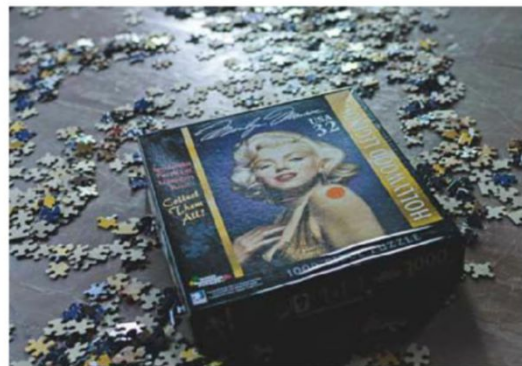
Selected photographers will win cash prizes, the opportunity to exhibit their work in London next year and be featured in the *RPS Journal*.



Tom Blachford's work featured last year

New Books

The latest and best books from the world of photography. By Oliver Atwell



What Is Left Behind: Stories from Estate Sales

By Norm Diamond, Daylight Books, £36.63, 128 pages, hardcover, ISBN 973-1942-0844-372



THERE ARE many among us who understand the heartache of either losing a parent or being forced into the position of moving them into assisted living. What follows is the arduous and often heartbreaking process of working your way through their belongings. Each and every object carries a trace of their history. This book found photographer Norm Diamond visiting estate sales around Dallas, Texas, and buying objects that were sad, funny, political, telling or, in some cases, show us a little of American culture (the complete collection of *Playboy* magazines dating back to the 1960s is especially impressive). Each object is either photographed within the context of the home in which it was discovered or was taken away to be photographed in Diamond's studio. At its heart, this book is a melancholic affair that shows how much of our lives is tied up in the smallest details. It also manages to be funny and absurd. Diamond succeeds in creating a project almost painfully human in its scope. ★★★★★

ObjectImage

by Sarah Tulloch, Daylight Books, £29.99, 128 pages, hardcover, ISBN 978-1942-0843-72



FAMILY photo albums are almost a genre in their own right, particularly within the context of found vernacular photography. Mundane images of everyday scenes are increasingly becoming one of the most collectable forms of photography. In this intriguing project, Sarah Tulloch takes a different approach to the family album by interspersing her own images with those of others. She also cuts up the images and combines them to create a series of unusual collages in an attempt to create links between the past and present. She also includes images from newspapers in order to expand the context, meaning and dialogue. Well worth seeking out. ★★★★★

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Jon Bentley

Do megapixels weigh on your mind?
John Bentley finds himself reconsidering
the importance of pixels

I've changed my mind about megapixels. The number of them, that is. I used to go along with the mantra that they really don't matter, and that pixel counting and peeping was the preserve of folk with nothing better to do.

I now realise I formed this view back at the dawn of digital on finding that, in spite of their low pixel counts, the best early digital cameras could turn in pretty sharp results. The 2004 Nikon D70, for example, with its 6-megapixel sensor, produced very acceptable A4 prints without any creeping sense of pixel deprivation. Back then, there were usually so many other factors to worry about – shutter lag, colour fringing, low-light performance and unusual colour reproduction, for example. And there was still the traditional but no less valid argument that the subject, composition and timing of a photo are far more important than its granular-level quality.

Every time a manufacturer increased the number of megapixels, instead of celebrating any extra sharpness, I was more inclined to fret about increasing file sizes and potential high ISO noise.

What finally changed my opinion was having publicity shots taken for the current series of *The Gadget Show*. The

photographer, Tom Barnes, was using a 50-megapixel Canon EOS 5DS. He was gushing in his praise for the camera and the super-sharp files it produced, invaluable for prints of any size.

I was also pleasantly surprised by the positive reaction to 50-megapixel shots I took using the High Res mode of the Olympus OM-D E-M1 Mark II, which adds resolution by shifting the sensor slightly and combining multiple exposures. It admittedly needs the stability of a tripod to work, but the extra detail is impressive.

I think I'm going to start developing some pixel lust. Revelling in the latest cameras' abilities to record every facial crag, and take shots of buildings and landscapes that capture textures and vegetational detail with a John Ruskin-like sense of precision.

I'm also wondering if more of us will feel the need for two camera bodies; one with a low megapixel count for use in low light and when you want small file sizes, and another with a high megapixel count when you want maximum sharpness for billboard size prints.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*



One of John's images taken
with the Olympus OM-D E-M1
Mark II in High Res mode

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 9 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 16 May



Local heroes

Why you need look no
further than your own
doorstep for inspiration



Canon EOS 800D

New sensor, new image processor, improved AF – and a whole lot more

Google Pixel

Won't abandon Apple? This smartphone's camera might just change your view

Roger Ballen

The controversial photographer who's
unafraid to explore his subconscious

Inbox

Email amateurphotographer@timeinc.com and include your full postal address.
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road,
Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK



How does the human eye compare to the best lenses?

Lenses v the human eye

After your memorable special issue on ISO and noise (4 February), I had an idea for another special feature issue.

I struggled through physics at school back in the '60s and found lens theory unfathomable. How about a feature on lenses – how they work, the history of technical developments, how they're made, special-use lenses and future possibilities.

Perhaps do a 'test' of the human eye in the feature – Dynamic Range, Resolution, Noise reduction, focusing speed etc. I have a feeling the human eye will outperform the finest lenses ever produced! Keep up the good work. **Alan Davies, Wigan**

We do a lens special issue pretty much every year, Alan, and this year's will be in September. Thanks for the content suggestions – **Nigel Atherton, editor**

Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Whatever the weather

I'm often out and about with a camera in South Wales, and often the weather is not conducive to changing lenses on my Nikon D5200. If I need extra zoom, I carry a bridge camera in preference to changing lenses in the wind and rain. Until recently this was a Canon SX 50 HS, and although it performed well, the EVF was awful and the controls too fiddly for large hands.

A few weeks ago I replaced it with a Panasonic Lumix FZ330,

and have been pleased with my handheld images. I took a picture of a robin using the Programme setting, and the camera blurred the bird table in the foreground

and the wood behind it, but the bird was crystal clear.

Although the weather-sealed FZ330 is only 12MP, the images are brilliant. If I wanted to spend most of my time shooting in the dark, and wanted to print out pictures bigger than A3, then the Nikon would be the camera to use. Since I don't need to do that, I shall enjoy using both cameras whatever the weather!
Clive Williams, via email

The alternative scene

When I started out with a camera many years ago I loved camera magazines, especially *Amateur Photographer*. However, these days, the majority of articles tell you how to process the pictures in Lightroom and Photoshop, yet there are many people like me who don't use a Mac or a Windows-based machine.

I've been running Linux since the late '90s. I generally move the raw pictures onto my desktop, check them all with an application called Geeqie, then process the raw images using Darktable. The final JPEG images are then catalogued with Shotwell and uploaded to Google+ should I want to. The software costs nothing; you can donate money to the developers if you wish, and you should.

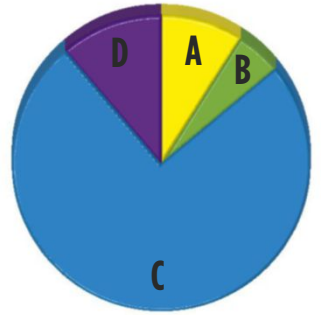
Darktable is available for Linux and Mac but not Windows, and has all the tools you need – you can even import GPS files from your mobile phone – it will match the timestamp with your images so you can tag the location.

I'm no expert in Darktable but it would be nice to have a small section of a magazine dedicated to applications such as this.

Major Tom at ground control, via email

Thanks, Major Tom. You'll be interested to hear that we're commencing countdown to a new series starting next month, focusing on cheap or free alternatives to Adobe software – **Nigel Atherton, editor**

Clive Williams uses his Panasonic Lumix FZ330 in bad weather



In AP 29 April we asked...

Have you ever backed a crowdfunding campaign, such as NOPO pinhole cameras, The Impossible Project or Remembering Rhinos?

You answered...

A Yes, once	9%
B Yes, more than once	5%
C No	75%
D I don't know what crowdfunding is	11%

What you said:

'My eldest son crowdfunded an art/photography exhibition. It was successful and he realised more than his target.'

'I contributed to the resurrection of Film Ferrania. I'm still waiting for my film.'

'I've often wanted to but have never actually got round to it.'

'I voted yes and I think it's very good idea for concepts that would not get funding otherwise.'

'I have seen various campaigns seeking crowdfunding, and consider it a good way of raising money, but have never donated to any of them to date. Maybe I will in the future.'

'I've been put off by the horror stories of projects that have gone wrong and not delivered – it's just too risky.'

'I got my Lomography Petzval lens through Kickstarter and love it!'

Join the debate on the AP forum

This week we ask...

How often do you buy photography kit secondhand?

Vote online at www.amateurphotographer.co.uk

When di

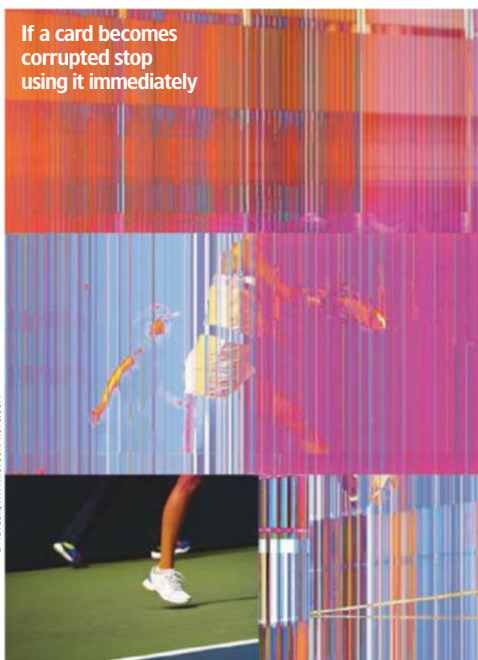


3 Hard drive failure

While it's a pain, a failed hard drive or computer crash shouldn't be a disaster because you should have at least one backup – you do, don't you? If a disk goes down and you don't have a complete backup all may not be lost. There are lots of data recovery services available (your computer manufacturer may recommend one) and I would opt for this professional route.

If you do decide to run recovery software yourself, it's best to work on a clone of the failed drive. You can clone a drive using software such as Clonezilla (<http://clonezilla.org>). There are lots of recovery options but Recuva (www.piriform.com/recuva) is free.

If a card becomes corrupted stop using it immediately



4 Card damage

SD cards are quite flimsy, especially the narrow strips of plastic between the contacts, so they need to be handled with care. Ideally you should carry your spare and used cards in a dedicated wallet rather than your pocket. Also take care to insert them into the camera at the correct angle so you're not putting them under any undue pressure.

CompactFlash cards are a bit more robust but you can also run into problems with the camera connection pins if you don't insert them carefully.

5 Firmware upgrade error

Most modern cameras won't run a firmware upgrade if the battery isn't fully charged, so you don't usually need to worry about that, but you need to take care to ensure that you don't turn the camera off inadvertently or press a button during installation.

Once the installation is complete, check the firmware version to make sure that the upgrade has registered.

saster strikes

Knowing what to do when the unthinkable happens can save your sanity as well as your images and kit. **Angela Nicholson** has tips to guide you back from the brink in various hair-raising situations



Angela Nicholson

Photographer and journalist Angela Nicholson started reviewing gear for *Amateur Photographer* back in 2004. She has survived a few scrapes in her time, testing everything from backpacks and medium-format cameras to software and hard drives. Visit www.angelanicholson.com

2 Sand and dust

If your camera gear gets dusty or sandy reach for an air blower to get rid of most of the foreign matter. Follow this with a soft brush to remove the remainder. Be careful with the lens element – you don't want to scour its surface by rubbing grit around with a lens cloth.

© GETTY IMAGES/LOK

1 Physical damage to your camera/lens

Probably the thing that photographers fear more than anything is dropping their precious camera and/or lens, and causing some expensive damage. It usually means an end to the shoot as well as a significant repair bill.

If your camera or lens should suffer physical damage, your first port of call should be an approved service centre. These centres have all the necessary training and knowhow as well as access to any parts that may be needed. In most cases they will take a look at your kit and come

back to you with an estimate. You can then decide whether to go ahead with the repair or not.

One of the most common ways for a camera to hit the ground is when it's been incorrectly mounted on a tripod. A good check is to try and lift the camera after you've clipped the quick-release plate into the tripod head. If you can't lift it or the tripod lifts up as well, you are good to go.

Lenses are also prone to bashing against walls as they are carried on a camera. Ensure you have a lens hood fitted to avoid damaging the expensive front element or barrel.

6 Corrupt card or accidental image deletion

Cards don't get corrupted very often but when one does, you should stop using it immediately. Try inserting the card in a card reader and see if you can access the images. If you can, copy the files into a folder on your hard drive pronto. If not, it's time to run some image recovery software.

Similarly, if you accidentally delete some important images, stop using the card. If you continue to shoot or format the card you increase the chance of not being able to recover the files.

It's often possible to download and try image recovery software for free but you won't usually be able to access the recoverable files without paying a fee. Card Rescue (www.cardrescue.com) retails for £35.94 while SanDisk RescuePro costs £30.60.

Using a lens hood can help to prevent damage if your lens is knocked against a hard surface



© ALAMY, WWW.ALAMAY.COM

7 Lens doesn't look sharp

Lenses and SLRs are built with tolerance levels for focusing accuracy. If you have a camera at one end of the scale and a lens at the other you will find that the subject never looks quite sharp enough while a point in front of or behind it is in perfect focus. Thankfully many advanced SLRs have a micro adjustment facility that enables you to calibrate the autofocus system and shift the position of the focusing backwards or forwards as required. As usual, each manufacturer calls this something different, so check the manual.

8 Lens becomes inaccurate

If a lens that was formerly an accurate focuser becomes inaccurate you may be able to correct the issue with the micro adjustment facility, but it also suggests that a fault may have developed. Keep an eye on the lens and try it in a range of situations, focusing at different distances and checking the images at 100% on a computer screen. Check focus across the entire frame and if you're not happy get in touch with an accredited service agent and book the lens in for a thorough check.

9 Shoot JPEG instead of raw

Perhaps you were using the camera in the dark and pressed the wrong button or you forgot that you'd switched to JPEG-only mode to extend burst depth and suddenly you find that you've shot JPEGs rather than raw files. You won't have the same level of data to work with but you can still make adjustments to images and you can even use Adobe Camera Raw if you like – just right-click in Adobe Bridge and select 'Open in Camera Raw'. There will be a few differences – you can't swap between preset white balance settings, for instance – but you can make all the usual adjustments with the sliding controls to perfect the image.

10 Flash/camera overheating

Cameras and flashguns sometimes overheat following intensive use. It's a particular issue with some cameras with high drive rates, once they've warmed up the frame rate and/or burst depth can plunge. Whether it's a camera or a flashgun, the best course of action is to stop using it while it cools down. Take out the battery (or batteries) to let cool air in and allow the batteries to cool quicker.



11 Tripod weakness

A lightweight tripod can be useful for travel but you need something that's capable of taking the weight of your camera and your heaviest, longest lens. If the tripod head starts to droop under the weight of the lens it's time to upgrade as you'll never get sharp images. Similarly, if you want to shoot long exposure shots you need a good solid tripod to shoot in a breeze.

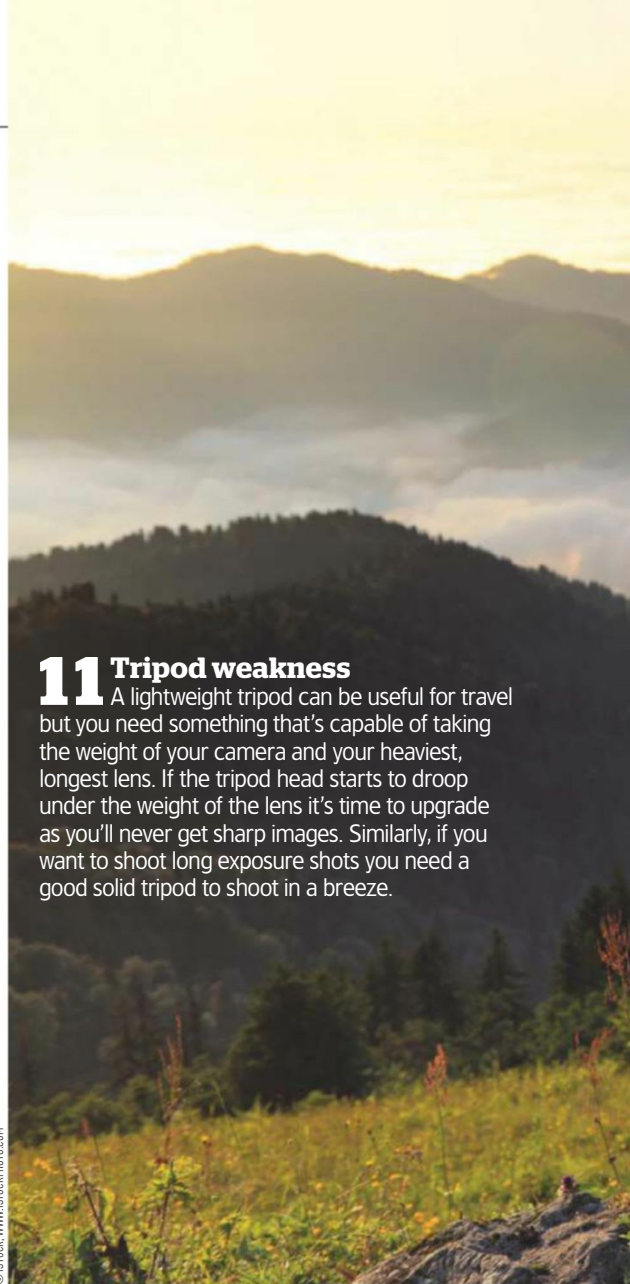
12 It's all gone foggy

Condensation can form on your camera and lens when you move from a cool environment into a warm one. This tends to be a bigger issue in winter than summer, but heading into a humid glasshouse can also cause fogging. With extreme temperature changes it's a good idea to put the camera in a sealed plastic bag with a few sachets of silica gel to help absorb the moisture before taking it into the warm environment. That way any condensation forms on the bag rather than the camera. (You can buy 50 packs of silica gel for under £3 on Amazon, www.amazon.co.uk.)

If your camera does get fogged up, wipe it over with a lens cloth but don't open any port covers. The fog should clear in a few moments once the camera has reached the new ambient temperature.

13 Lens creep

New lenses tend to be okay, but older ones can start to suffer from lens creep – a condition where the focal length gradually changes because of the force of gravity when the camera is tipped up or down. When carrying your camera, it's important to bear in mind that the lens may extend, so take steps to avoid the front element taking a whack. If your lens suffers from this problem already, you could consider buying a Lens Band (www.lensband.com). This strong, silicone rubber band stretches over the zoom ring of your lens and holds it firmly in place.





14 Stolen gear

Your household contents insurance may seem enough, but many policies specify a maximum value for a single item and there may be a clause about using kit away from home. Specialist photographic insurance provided by companies such as Aaduki (www.aaduki.com) or Photoguard (www.photoguard.co.uk) will ensure your kit is properly covered. They also offer third-party liability and professional indemnity cover. Whatever insurance cover you have it's vital that you report the theft (or loss) to the police as soon as you realise your kit is missing. Your insurer will require a crime number and often expect the theft to be reported within 24 hours.

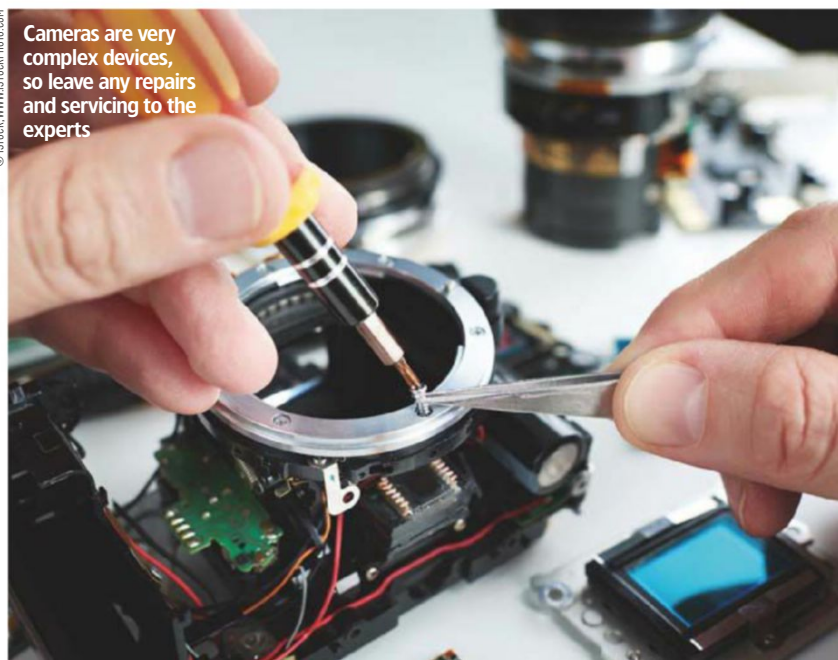
15 Dust marks

Cloning out the odd speck of dust or debris doesn't take long, but if you're doing it on hundreds of images then you're wasting your time. The answer is to clean the sensor. Most cameras have an automatic sensor cleaning system that can be set to vibrate the sensor when the camera is powered up or turned off – or on an ad-hoc basis. If this isn't enough to shift the specks then using a swab with a drop of sensor cleaning fluid is usually enough to do the job. If you're not comfortable with cleaning your camera's sensor, a service agent will do the job for you. But before you decide to get the sensor cleaned check that the dust/debris is not actually on the mirror or lens exterior.

16 Get gear serviced

Modern cameras and lenses are complex devices and if you have an important shoot coming up or you've been making heavy use of your gear, it's worth sending it for a service to make sure that it's operating at its best. A manufacturer-approved service agent will check your kit and run some performance tests to ensure it's delivering its optimum image quality.

Cameras are very complex devices, so leave any repairs and servicing to the experts





17 Accident at a wedding

Insurance isn't just for covering your gear; liability cover can get you out of a hole if someone trips over your tripod and injures themselves, or gets hit on the head by a hefty lens.



18 Being stopped by the police

Thanks to the excellent work done by the late Chris Cheesman for the Amateur Photographer Rights Watch campaign, police officers are far more aware of photographers' rights than they were a few years ago. Even security staff seem better informed these days. However, it's still worth acquainting yourself with your rights to ensure that you stay within the law and don't rub anyone up the wrong way. Apart from in very exceptional circumstances, in the UK you have a right to photograph anything or anyone when you're on public land or your own property. If you should be approached by someone who takes exception to your work, remain calm and polite. Explain that you are on public land and that you haven't breached any law. Use your own judgement to assess the situation, but often a bit of flattery can go some way to placating someone who isn't happy to have appeared in your pictures. Some people may just like to be reassured that they are only a small element in your image rather than the main subject.

Keep an eye on battery levels during a shoot

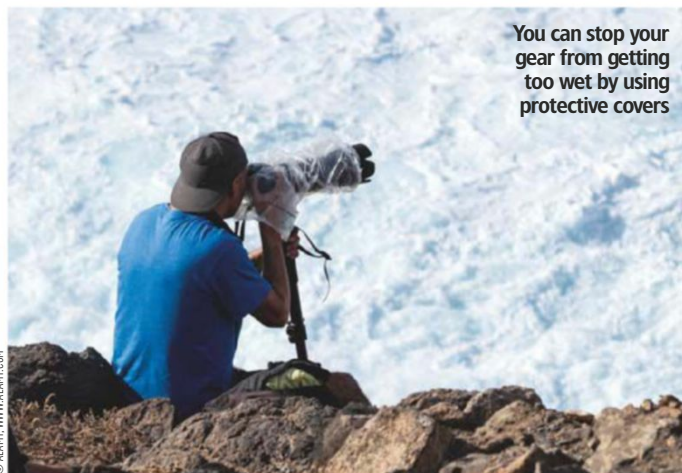
19 Bad exposures

This needs a feature in itself but, if exposure goes badly awry on a shoot, try and analyse what happened. Try to replicate the conditions to make sure that you know how to deal with them in the future. With careful handling you may be able to get raw files and even JPEGs looking acceptable. You may also be able to 'style it out' by processing the images to create a look that makes the over or under exposure look deliberate. If that fails and someone is depending on you for the images, then come clean, explain the problem and offer to do a reshoot. If a reshoot is impossible, apologise and if necessary use your professional indemnity cover provided by your insurer.

20 Water damage

If your camera gets wet, dry the exterior quickly with a cloth, then take out the battery and card, open all the port covers and put it somewhere warm (but not hot) to dry – an airing cupboard is ideal. Some people swear by putting kit in a plastic bag of rice.

Even if your camera seems unscathed when dry, keep an eye on it because it can take a while for corrosion to develop on the circuitry. Ideally get it checked over by an accredited service centre and be open about what happened, they can advise you of any likely issues.



You can stop your gear from getting too wet by using protective covers

21 Running out of power

Keep an eye on the battery level indicator so that you know the state of play at all times. You can eke out dwindling power by turning off unnecessary features such as sounds, auto review and image stabilisation. Also turn off the automatic sensor-cleaning system and make sure that you turn the camera off between shots.

If you're shooting with an SLR use the viewfinder to compose images rather than the live view screen. However, with compact system cameras the main screen is often less power hungry than the electronic viewfinder.



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Street view

David Gibson, one of Britain's best-known street shooters, talks to **David Clark** about the ethics, practicalities, frustrations and joys of street photography

What is street photography? The exact definition of this popular genre is tricky to pin down and means different things to different people. Even the word 'street' itself is misleading. Some would argue that it's not so much about whether the photography is actually carried out in an urban environment; it's about the kind of images you make. Street photography is more of an attitude, approach or frame of mind.

David Gibson, himself a street photographer for three decades, offers his own broad definition in his new book, *100 Great Street Photographs*. 'The term "street photography",' he writes, 'can be applied to any photographs taken in a public space, with or without the inclusion of people, which are entirely natural, and not set up.' He goes on to add, 'Street photography is real, it is ordinary life made extraordinary by a great variety of photographers.'

Accordingly, his book includes a wide range of locations and subjects in its 100 images – from inner-city streets to rural and coastal scenes. Some of the shots he's chosen are the visual puns or tricks of perspective most people associate with street photography, while others are more thought-provoking and mysterious.

However, the one thing that links

these disparate images is that they capture things that occurred naturally and spontaneously in front of the camera and which the photographer had the speed and vision to see and record. Gibson believes that the idea of arranging images goes completely against the spirit of street photography.

'For me, not setting up images really is the crucial thing,' he says. 'I'm a bit of a purist in that sense. I get a bit agitated when I suspect a photographer has set something up. I think it's cheating. I like to think that the people who do it get found out.'

Images that inspire

Only a small number of the images he has selected for the book have been taken by high-profile figures such as Martin Parr and Alex Webb; mostly they are previously unpublished images, taken by less famous photographers in countries around the world, using everything from Leicas to smartphones. He says the most important selection criterion was that the images inspired him.

'The pictures in the book had to be great photographs in some way but they also had to set off something in me. I chose ones that triggered my imagination, which must be the premise behind any great photograph – it must stimulate and inspire, and also make you think.'



© RICHARD KOCI HERNADEZ



Richard Koci
Hernandez, Hanoi,
Vietnam 2013



➤ **Obsession**

Gibson has been honing both his own street photography skills and his appreciation of other photographers' work since the late 1980s. He says his own inspiration to take up street photography initially came from looking at the work of great photographers including Henri Cartier-Bresson, but his camera work took on its own momentum when he became hooked on it.

'A word I use all the time is obsession, and that really is the root of it all,' he says. 'If you're obsessed by photography, then you do tend to look more. I've heard it described as similar to developing a muscle – if you keep exercising it, it becomes stronger. Maybe that's true.'

He says he prefers to work in a busy city environment, and as he lives close to London it's the obvious place to go. While he often returns to the same locations out of habit, he says, 'It's more about what's inside my head than the actual place.' His pictures show a highly developed eye for shape, colour and clever juxtapositions, together with an ability to see humour in the everyday world.

He has used a range of cameras over the years, including a Nikkormat, a Nikon FM2 and a Canon EOS 5D. His current camera of choice for street work is a retro-styled digital compact, the Fujifilm X100T, which has a fixed 35mm lens. 'When it comes to cameras, I'm old-fashioned in the

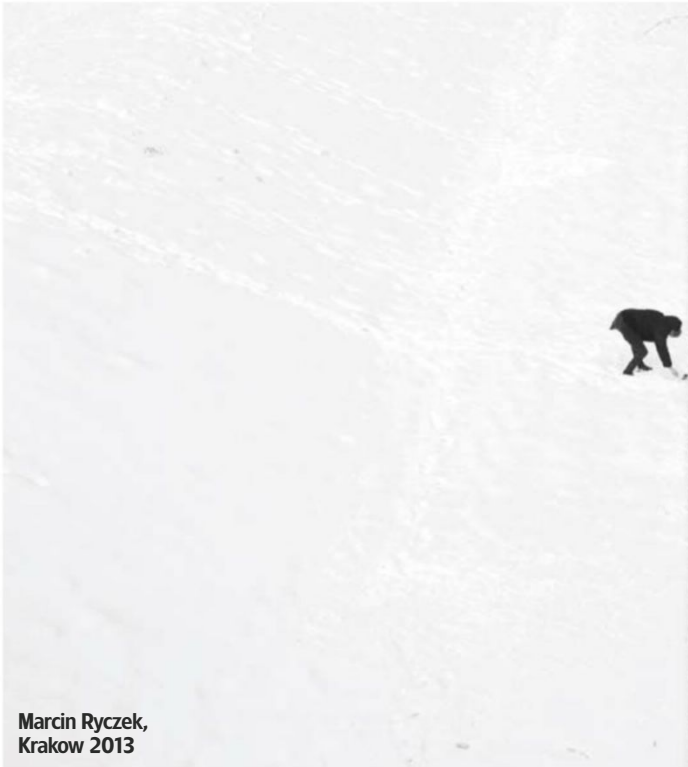
Above left: Shin Noguchi, Tokyo 2016

Above right: Dan Szpara, Tokyo 2016

sense that I have to put it up to my eye,' he says.

'For a lot of younger people doing street photography now, the only camera they have ever used is a phone camera. Personally, I find it very difficult to take photographs with the image on the screen wobbling in front of me. However, there are advantages to using a phone, because nobody takes you seriously – they just think you're a tourist.'

Gibson believes it's essential for photographers to keep pushing their personal boundaries and trying new things in their work. 'My main worry is repeating myself,' he continues. 'My photography has definitely changed over the years and I take a lot more



Marcin Ryczek, Krakow 2013



© ALAIN LABOILE

‘I think there’s been a power shift in the past 10 years, it’s like two worlds are coming together’

abstract photos than before. That’s partly to get away from taking clichéd shots. I sometimes go out with my camera set on 1/4sec or 1/8sec for half the day.’

He believes that digital technology, smartphones and sharing images on the internet have changed both the quantity and the type of street images being created. ‘It’s difficult to make absolute comments, but I think there’s been a power shift in the past 10 years,’ he says. ‘It’s like two worlds are coming together – the professional and the social media world – and this

non-professional world is maybe, to an extent, imposing a different taste. I find that sometimes great photographs that are more subtle or complex will be overlooked in favour of a simpler photograph.

‘I’ve noticed that with some of my pictures. There are a couple of my photographs which I know or believe to be good, but they go down like a lead balloon online. Then other photographs I’ve taken that are simple and not that good, get loads and loads of “likes”. I think, hang on, you should be looking at my other pictures.’ ➤

Alain Laboile

‘I think Alain is such an absolutely amazing photographer,’ Gibson says. ‘I found it difficult to choose just one of his images from the excellent selection he has on offer. All the golden “rules” of street photography go out of the window with him. He doesn’t really do cities; he just photographs his family on a farm in France. So he’s very different from a lot of street photographers, but I’d say he actually documents his family in the tradition of street photography. I think this photograph is truly phenomenal in the way that the boy in the background is framed by the arch of water. That’s really as good as it gets – it’s stunning.’



© TAVEPONG PRATOOMWONG

Tavepong Pratoomwong

'This picture by the Thai photographer most people refer to as "Pong" is quite surreal,' says Gibson. 'He was near a taxi rank, trying to photograph one of the drivers putting eye drops in his eye. Then suddenly this other guy started to perform for him, doing Michael Jackson's moonwalk. Pong was quite annoyed at first, but he went along with it and got a good shot out of it. It's not a conventional street shot, but when you look at that photograph you think, what on earth is happening here? And if a photo keeps you looking at it, it must be working.'

Practicalities

Unlike some photographic genres, where specific techniques can be learned to create particular kinds of images, advice to aspiring street photographers is notoriously difficult to give. Gibson's main suggestion is that people shouldn't become obsessed by their own photography.

'Be obsessed by the photography of others,' he says, 'then maybe some of that influence will seep into your own photography. There's a steep learning curve when you first start, a period where you just soak up and become obsessed by the great photographers, and that's how people get going.'

He also says people should guard against being complacent about their work. 'You should always think that your photographs are not good enough,' he continues. 'I think there should always be sense of a frustration. Frustration is healthy.'

Or at least that's what I tell myself.'

In these more guarded times, when people are much more sensitive about being photographed than in previous generations, the issue of being challenged or stopped from taking pictures is a potential problem for street photographers. However, Gibson believes that if a photographer is careful, the issue should only rarely arise.

'They shouldn't get caught in the first place,' he says. 'This is another thing I'm very hot on. Avoiding being caught is a very subtle but important thing to learn. That's where the mindset of being half invisible comes in, and it's more difficult for some people to do than others. If you're constantly having confrontations, you're giving the game away in some way, either in your behaviour or body language.'

'So the basic rule is still "don't get caught" and sometimes it can be



Born in Ilford in 1957, David Gibson studied photography at Medway College of Art & Design. Since then, he has combined his career as a street photographer with commercial work and writing about his craft. His book *The Street Photographer's Manual* was published by Thames & Hudson in 2014 and his new book, *100 Great Street Photographs*, is published by Prestel, price £22.50. He is a member of the street photography collective iN-PUBLIC. For workshops and to see more work, visit www.gibsonstreet.com and www.facebook.com/DavidGibsonStreetPhotographyWorkshops

best not to take a photograph. I sometimes feel bad about what I do. It can be a bit furtive and you can have a bad day. I've been caught about four times in 30 years. On one occasion, I had a confrontation with some workers and they had a real go at me and started photographing me with their mobile phones. They said, "How do you like it?" And they were right!'

Gibson says it's important to keep taking pictures even if you're having a bad day or nothing is going to plan. 'It always takes shooting a lot of images to get a good one and that's part of the mystery of it. The frustration of it is sometimes taking absolute rubbish and thinking what you're doing is a waste of time. I always want the killer photos, which don't come along very often.'

But that sense of frustration is an essential part of the street photography experience; to follow its spirit of non-intervention is to photograph something that is essentially beyond one's control. The joy of it all comes when everything falls into place and the elusive 'killer photo' results.

'Sometimes I'm quite surprised that the magic can still happen,' Gibson says. 'When I get a good shot I think, "Wow, where did that come from?"'



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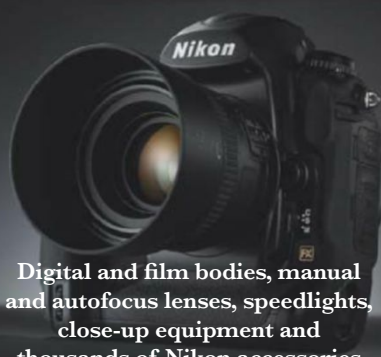


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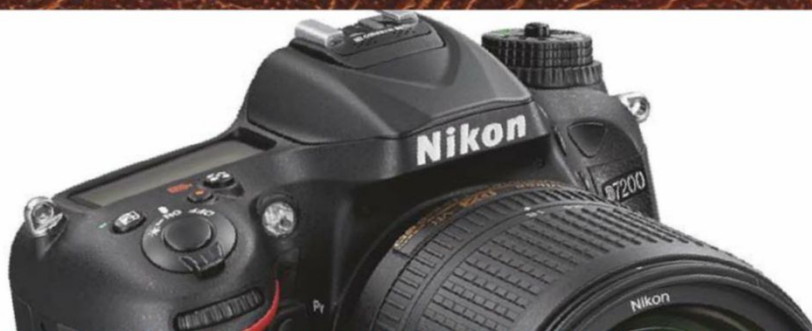
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Photographica is attended by collectors from across the UK and around the world



Old glory

If you're a camera collector or simply an enthusiast, then **Photographica 2017** will be a little slice of heaven. **John Wade** takes a look at what's in store

It might come as a surprise to discover there are people out there who buy cameras and never use them. They pay good money for such pieces – often more than they can actually afford – then they put them on a shelf and look at them. These people are camera collectors and if the above description applies to you, there's only one place to be on 21 May: Photographica 2017.

Andy Gillett is Chairman of the Photographic Collectors' Club of Great Britain (PCCGB), which organises Photographica. According to him, the collecting scene is beginning to change and Photographica is changing with it.

'Photographica has been an annual event for more than 30 years, attracting visitors from the

UK, Europe and even America,' he says. 'In its early days, it was attended by collectors who were only interested in a camera if it was made before the Second World War, or better still, the First World War. Lately, however, we have seen a growing influx of visitors who are equally interested in film cameras from the days just before digital, which they buy to use.

Who says cameras have to be black? This is the six-colour range of Coronet Midgets, made in the 1930s

'That said, if you're a dedicated collector of old-school models, don't despair. This year's show will still major on traditional collectors' items, wonderfully old, obscure, peculiar and rare cameras – many dating back to the late 1800s. But side by side with these, there will be a good representation of cameras from the 1960s, 1970s and 1980s, which will please the growing band of younger collector-users.' So what kind of cameras are you likely to encounter on more than 100 tables at this year's Photographica? The answer is anything and everything.

Wood and brass:

Dating from the late 1800s, these are usually made from mahogany, or sometimes teak, with leather bellows connecting the rear plate holder to a front panel. This holds a beautiful brass-bound lens, sometimes with a shutter, often without. They are collected for the sheer beauty of their craftsmanship,





and English names such as Sanderson and Thornton-Pickard dominate the field.

Single lens reflexes

These cross the boundary between collectable and usable cameras. Collectors seek out older plate camera models from manufacturers such as Thornton-Pickard and Ensign, or early 35mm SLRs such as the German Kine Exakta and Russian Sport. Users will be going more for 1970s Japanese classics such as the Canon AE-1, Olympus OM-1 and Pentax ME Super.

Twin lens reflexes

Collectable plate camera TLRs are rare and expensive. But from 1928 onwards, with the launch of the original Rolleiflex, rollfilm TLRs proliferated from manufacturers around the world. Since most take 120 rollfilm, they make a great introduction to medium-format photography for the user. The various types and manufacturers are also avidly sought by collectors. Rolleiflex cameras stand at the top of the market, but more reasonably priced TLRs can be found in the likes of the Voigtlander Brilliant (often mistakenly called the Brilliant) series of TLRs from Germany, the Microcord from England, and even the Chinese Seagull range.

Miniatures and subminiatures

The most famous subminiature is the Minox – the one James Bond keeps in his pocket to photograph secret plans. They are highly collectable, and usable, too, thanks to the current availability of Minox film. Cameras for 16mm film are also popular with collectors. In the 1950s and 1960s, nearly every type of camera was made to take 16mm: SLRs, TLRs, viewfinder, panoramic and stereo. Today, these are more collectable than usable.

Panoramic cameras

Look out for swing-lens cameras, in which the lens swings in an arc during exposure, projecting and building up a super-wide image on film stretched around a semi-circular path. Names to look for include the Kodak Panoram made in the early 20th century for rollfilm, or the Russian FT-2 and Horizont made in the late 1950s and early 1960s for 35mm.

Stereo cameras

A stereo camera shoots two images at the same time, through two lenses, spaced apart by the distance between human eyes. When viewed in a stereo viewer, with each eye seeing a different image, the illusion of depth is achieved. Collectors



Kine Exakta (left), the first 35mm SLR and a collector's item today, with a more usable Olympus OM-1n

Photographica 2017 is on 21 May, from 10am–4pm at the Royal Horticultural Society's Lindley Hall, 80 Vincent Square, London SW1P 2PE. Admission is £5, free to PCCGB members. The Photographic Collector's Club of Great Britain issues three magazines and six newsletters a year, and holds meetings where you can meet like-minded collectors from all over the UK. For more details, call 01920 82161, or visit www.pccgb.net

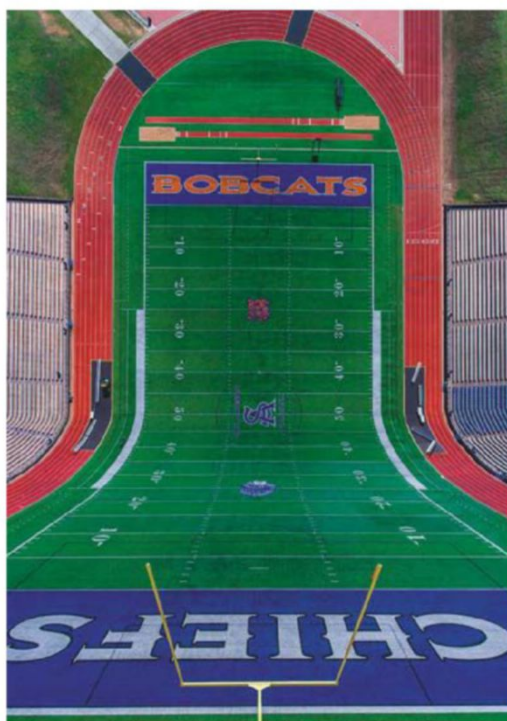
might look for early stereo cameras, such as the French Monobloc from 1915, which took glass plates. Cameras from the 1950s, like the American Stereo Realist or the English Wray Stereo Graphic, use 35mm film, making them both collectable and usable today.

Peculiar cameras

Not every camera in the history of photography kept to what we might call a traditional style and shape. The collecting scene is rife with cameras whose lenses aren't where they ought to be: cameras disguised as everything from watches to guns; cameras that use mirrors in strange and complicated ways; cameras produced in every colour of the rainbow; and many other weird, wonderful and strange designs that defy categorisation. They might not be very usable today, but for many, such cameras are what collecting is all about.



The ceaseless
drone of traffic:
Interstate, Santa
Rosa, California



Warped perspective

Using just a drone and some post-production trickery, **Aydın Büyüктаş** has created a unique and strange view of the world. **Oliver Atwell** goes on a mind-bending American road trip like no other

With such a plethora of landscape images out there, it can be hard

for a photographer to know what to do to stand out. There's absolutely nothing wrong with shooting landscapes we've seen before, so long as you explore fresh perspectives. Every landscape has plenty to offer and more often than not is home to secrets that have, thus far, gone unexplored.

One recent advance in technology that promises to reveal at least

some of them, is the drone. It used to be that aerial photography was the preserve of those with enough money to jump on board a light aircraft and shoot the vast landscapes beneath its wings.

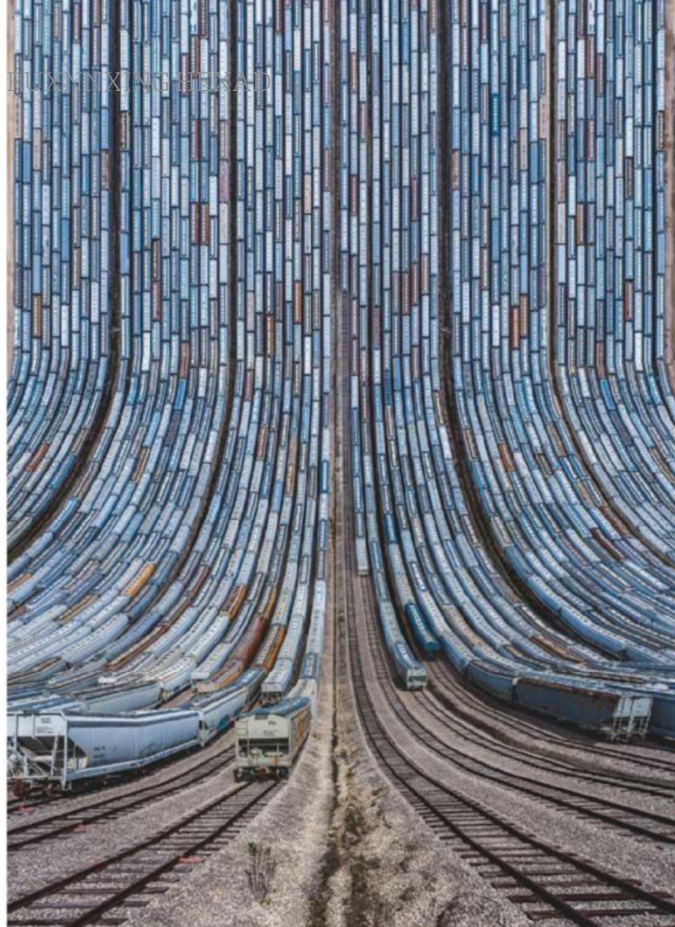
However, drones are now becoming affordable, meaning that more of us can finally see what the world from several hundred feet above really looks like. As drone photography becomes increasingly popular, though, we run the risk of becoming blasé to the sweeping images it provides.

Top left: American football field, Texas State University in San Marcos, Texas

Top right: Bridge spanning the Colorado River



ALL PICTURES © AYDIN BÜYÜKTAŞ



➤ Fortunately, there is one photographer who seems to have hit upon a unique approach to landscape and drone photography. Aydın Büyüктаş, a photographer from Turkey, has found himself quite the centre of attention on social media with his mind-bending depictions of the American landscape that he calls *Flatlands*.

Recent Hollywood fare such as *Inception* and *Doctor Strange* have seen the camera and special effects teams warping and contorting the landscape like a Möbius strip. To see this occur in a single static image, a result of Photoshop composites, is an uncommon experience. Büyüктаş's vertiginous images are bent and protracted, giving us a view of the land we could never possibly experience in real life.

Büyüктаş was heavily inspired while reading *Hyperspace: A Scientific Odyssey through Parallel Universes, Time Warps and the Tenth Dimension* by Michio Kaku, which looks at the history of the development of ideas concerning multidimensional space.

The book uses examples from Edwin Abbott's satirical 1884 novel *Flatland: A Romance of Many Dimensions*, about a two-dimensional square's dream of visiting a land of four dimensions.

Büyüктаş tracked down the novel and was immediately impressed that a book written so long ago could attempt to illustrate inter-

dimensional transitions and the idea of interconnecting dimensions. It was the ideas planted in his head by both books that led Büyüктаş to create his warped worlds.

You can imagine how they could have an impact on someone like Büyüктаş, a man who has spent years honing his skills in 3-D effects, animation, photography and video.

They made him question issues surrounding such subjects as wormholes, black holes, parallel universes, gravitation, and the bending of space and time.

The view from above

This isn't the first time Büyüктаş has attempted this type of visual trickery. A couple of years ago, he turned his hometown of Istanbul into a psychedelic playground.

The original version of the project found Büyüктаş creating the final composites using physical prints. The results weren't exactly overwhelming so it was then that he decided to put his design and software skills to use and stitch them together using Photoshop. These proved to be far more successful and just a year or so later, Büyüктаş was standing in the vast American landscape with a drone in the air above him.

He had researched all of the locations using Google Earth. All in all, the planning and research took Büyüктаş around two months to

Above left: Burlington Northern and Santa Fe rail yard

Above right: Farm and interstate

complete. That's in addition to coming across potential shooting locations for other projects. The photography itself took around one month, during which Büyüктаş covered a scarcely believable 10,000 miles.

Pressing the photographer on the technical details of how exactly he creates his images is a fruitless exercise. He guards the process jealously, and perhaps rightly so. How many times in photography's history have we seen a pioneering photographer create something unique, only to see his work ripped off and repeated time and again?

What we do know is that as soon as Büyüктаş sets his heart on a location, he will recreate the area in 3-D, using the software on his computer. Once he has placed a series of virtual cameras around the map, he can explore it and decide on the best vantage points. Then up goes the drone to take the shots that will go on to be painstakingly stitched together in Photoshop. Each image contains 18-20 separate photographs.

In the end, it took Büyüктаş around one month to complete the final compositions. That's a lot of work but the quality of the result is undeniable.

Büyüктаş now plans to expand his project by visiting Germany, England and China, each location offering a unique variation on his unusual perspective.



Aydın Büyüктаş is an artist living in Istanbul. While he is interested in photography, he has also been continuing his academic education at the department of photography of Mimar Sinan Fine Arts University since 2012. www.aydinbuyuktas.com

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Ant & Dec

Harry Borden looks back on his experiences of photographing the ever-popular TV entertainers

Anthony McPartlin and Declan Donnelly are TV stars well on their way to 'national treasure' status. I've photographed them for various magazines at different stages of their career and have got to know them quite well. While many comedians and entertainers have a darker side and are much more complicated than their public persona suggests, Ant & Dec are exactly as you'd expect.

They're both talented and likeable people, and every time I've met them they have been absolutely lovely. They never behave like prima donnas and

have always given me what I've needed. They are two really good friends and that's what has helped them endure as a professional partnership, while often being surrounded by a maelstrom of showbiz disfunctionality.

I first photographed them for a teen magazine called *Big*, in 1996, when they were in their early twenties. At that time, the duo was known as PJ & Duncan – the names of the characters they played in *Byker Grove*, the TV series on which they had met. When they left the series, they launched themselves as pop stars and released a few singles.

A shot of the duo from 1996 in their guise as pop stars PJ & Duncan



ALL PICTURES © HARRY BORDEN



My job was to shoot pseudo-reportage pictures at a hotel room in Aberdeen, as if I were 'on the road' with PJ & Duncan. I did pretend pictures of them waking up in their room and brushing their teeth. I photographed them again the following year. Part of that assignment involved shooting an image that would be used as a free pullout poster for readers to put on their walls.

From the beginning of their careers, they were smart and very savvy about how they presented themselves. They had their own stylists and were very professional in the way their brand worked. Even in those early pictures, they would only be photographed with Ant on the left and Dec on the right. They were also rarely seen wearing anything other than 'smart casual' clothes.

This 'banana' picture was taken at Harry's house in East London for *Marie Claire*



They were never dishevelled.

By the time I next photographed them, for *Marie Claire* in 2002, they'd had success in children's television and had morphed into the primetime TV presenters Ant & Dec. I was living in Hackney, East London, and they came to my house for the shoot. I was given an open brief and at one stage we went out and I photographed them on the

local common. While we were there, kids came out of the local schools and crowded around us. Kids love them and before I knew it I'd incorporated them into the photographs. The kids found out where I lived and for the rest of the time we were living in Hackney, every now and then we'd get someone knocking on the door asking if Ant & Dec were there.

The 'bananas' picture, above, was taken on the same day. I set up a backdrop facing a big bay window facing northeast, which gave good, constant natural daylight. I did the shoot using a Hasselblad CM and Kodak Portra film.

At one point, Ant was hungry and my wife gave him a banana, so then Dec wanted one. While they were standing there, looking like gangsters

and holding the bananas like guns, I said, 'Just stay there!' and took that shot.

Bananas are inherently funny. I remember doing a shoot with David Cameron for *Observer Food Monthly* and he refused to be photographed with either bananas or cucumbers, for obvious reasons.

I asked Ant & Dec to have serious faces because it threw the absurdity of what they were doing into much greater relief. I did other banana-related pictures, including one with Ant & Dec using them as 'happy' or 'sad' mouths, but the 'guns' idea worked best.

That photo ran over two pages as part of the feature in *Marie Claire*. It wasn't until a year later, when I was driving past a piece of Banksy graffiti on the side of a building in Shoreditch, that I realised I'd unconsciously ripped it off. The graffiti showed Samuel L Jackson and John Travolta as they were in the film *Pulp Fiction*, but holding bananas instead of guns.

I hadn't set up the picture with the Banksy image in mind and I don't generally like 'stunt' pictures, but I don't mind if things happen organically during the shoot. The graffiti must have been in my subconscious mind. It's a good example of how you can absorb something and it gets reconstituted and churned out without you realising it.

I think it's my most interesting portrait of Ant & Dec. It's still in my portfolio, and, to date, is the only portrait of them in the National Portrait Gallery's collection.

As told to David Clark



Harry Borden



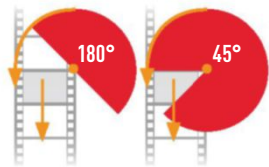
Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards

(1997 and 1999) and in 2014 he was awarded an Honorary Fellowship by the Royal Photographic Society. The National Portrait Gallery collection holds more than 100 of his images. His book, *Survivor: A Portrait of the Survivors of the Holocaust*, is available now.

Exposure: key things to remember

The 180° shutter rule

Film cameras use rotary shutters, so by changing the angle of the rotary shutter you can change the duration of the exposure. For natural-looking motion in video, the shutter speed should be twice the shooting rate. For example, if you're shooting at 25fps the shutter speed should be around 1/50sec. If the shutter speed that's double your frame rate isn't available, choose the nearest one – so for 60fps go for 1/125sec. If you shoot slower than the 180° shutter rule your footage will show motion blur, which can look odd and cause loss in detail. If you shoot at a faster shutter speed (hence a smaller shutter angle) this can create a stuttering, robotic-like motion in your footage. Both can be used for dramatic effect. If you want something to look robotic, for example, sticking to the 180° shutter rule will give you some good movement in your footage.



Zebra patterning

One feature that has migrated from pro-video cameras to digital cameras is zebra patterning, which indicates the areas in an image that are blown out. Usually, you can set the pattern to a value. If you only want to see areas that are white, with no detail, set the pattern to 100%. If you prefer to ensure you have enough detail for your edit, it's worth setting the zebra to about 95%.



How to exp

Steve Fairclough
explains some of the key
exposure factors you need to
consider when shooting videos

If you're new to shooting video, don't worry – the basics concerning apertures, shutter speeds and ISO values remain almost the same as shooting stills. Depending on the camera you're using, you may have the option to shoot with very low compression or even raw video. This will give you much more flexibility when it comes to editing your video and will also allow you to recover some shadow and maybe some highlight details. That said, our advice is to try to get the best possible footage straight out of the camera, so here are a few good exposure pointers to help you achieve that.

Stick to a low ISO

As with stills, the higher the sensitivity the less light is required to expose the frame. However, due to the shutter speeds that are used for video,

the sensitivity will generally be at the lowest possible settings – ideally ISO 100, but ISO 200 or 400 will also suffice.

Using a higher sensitivity can introduce noise. This may be acceptable for some still images, but for video noise is more random and shadow areas can be prone to looking fuzzy. They may change at a rate of, say, 24 times per second (if you're shooting at 24fps), which can be highly distracting. So, it's best to stick to as low an ISO value as you can.

Shutter speed limitations

For shooting digital video, the shutter works a little differently than for capturing stills. With stills photography you'll be relying on a mechanical shutter but when recording video, the noise of the shutter would be picked up. So, instead, the shutter opens at the start and then an electronic shutter simulates the

function of the mechanical shutter as you film.

When shooting stills, you can choose almost any shutter speed (up to 1/8000sec or even long exposures of several seconds) depending on what effect you want to achieve in the final image. The critical difference between the two disciplines lies in the fact that for video you're limited to a single shutter speed while filming, a speed that will depend on the frame rate you are shooting at.

Aperture values

As with stills photography, the aperture setting controls the depth of field, as well as the amount of light coming into the camera through the lens. The restrictions on what shutter speed can be used for video have a big impact on the aperture settings you can use.

In TV and films, a shallow

ose



depth of field is often used creatively to isolate the subject. One of the advantages of shooting with a DSLR that has a large sensor is that you can reproduce this look and hence give your videos a 'filmic look'. In the past, video cameras with smaller sensors couldn't replicate this shallow depth of field, which is why most amateur videos have front-to-back focus.

Try using careful focusing and a shallow depth of field to give your videos a cinematic effect but don't go overboard on using this style since overuse may look like you can't film in different styles. Use a wide aperture from about $f/2$ to $f/5.6$, depending on the lens and how much of the scene you want to appear in acceptable focus.

The role of ND filters

In certain scenarios, to prevent overexposure, stills photographers will often adjust their shutter speed. However, because you can't do this

with video you have to use ND filters to reduce the amount of light entering the lens. For shooting video, ND filters work in the same way as they do for stills photography and, depending on their strength, can cut out the number of stops of light from 1 stop right up to 10 stops (or be combined to do so). In fact, some cameras, such as Canon's Cinema EOS models, have built-in ND filters that you can adjust in-camera.

A popular filter for filming is a variable ND filter – a single circular filter that can be adjusted between 2 and 10 stops. The advantages here are the wide range of stops available and the fact that you can subtly adjust the exposure while filming. It is worth investing in a good ND filter as some of the more budget versions can cause colour casts or strange light patterns.

Keep up to date with all the latest video news, interviews, tips and tuition videos by visiting www.thevideomode.com.

VIDEO NEWS ROUND-UP



DJI adds 4K Phantom drone

DJI has unveiled a Phantom 4 Advanced drone with increased processing powers that permits 4K video shooting at 60fps. The more powerful in-camera video processing now supports H.264 4K videos at 60fps or H.265 4K at 30fps, both with a 100Mbps bitrate. There is also a Phantom 4 Advanced+ version with a built-in 5.5in 1080p screen on the controller. To find out more visit www.dji.com.

Fujifilm firmware offers video extras

Two major firmware updates are planned for the Fujifilm X-Pro2 and X-T2 cameras in May. Key upgrades include activation of the Eye Sensor in video recording (X-T2 only), change of ISO sensitivity during video recording (X-T2), and re-autofocusing in video recording (both cameras). For details click on 'Support' at www.fujifilm.com.



Atomos Ninja Inferno boosts GH5

To bolster the shooting powers of the Panasonic GH5, Atomos has unveiled the 7in Ninja Inferno monitor/recorder. It offers 4K 60p 10-bit ProRes recording and HDR monitoring with the GH5 via its external HDMI port – perfect for shooting slowmo sequences. For more info visit www.atomos.com.



Magic Lantern's 4K solution for 5D Mark III

Magic Lantern – a company that produces software enhancements that add increased functionality to Canon DSLRs – has engineered an experimental workaround that enables 4K recording on the EOS 5D Mark III. It says you can expect bugs, so it's highly advisable to research thoroughly before even considering it. It will almost certainly void your 5D Mark III's warranty. To discover more go to www.magiclantern.fm.



Video made easy: watch and learn

To view The Video Mode's impressive range of tuition videos – from basic advice on ISO, white balance, shutter speeds, apertures, clip lengths and using supports creatively, right up to top tips from award-winning commercial filmmakers and famous movie directors – visit the 'Film School' section of www.thevideomode.com and start watching!

Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to clean up a background

ALAN Warriner took this using a 70–300mm zoom lens, a good choice for candid street photography. The image was taken using the widest 70mm setting. It would have made sense to zoom in slightly to focus on the main area of interest. However, it was easy enough in Camera Raw

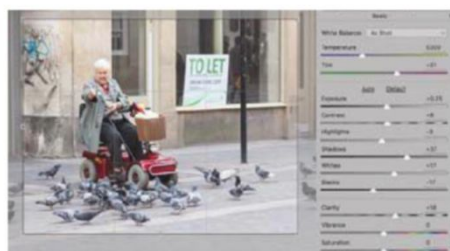
to crop the image. The tricky part was removing the prominent sign in the window. I opened the image in Photoshop and cloned the window reflections to cover up the sign and used a vector layer mask to constrain the retouching work to within the area inside the window.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

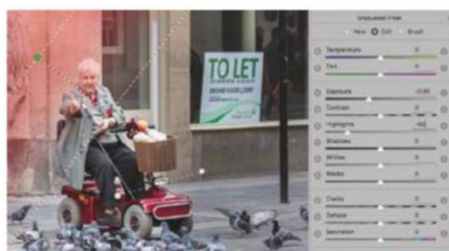


BEFORE



1 Basic panel adjustments

To begin, I went to the Basic panel, where I adjusted the tone sliders to lighten the exposure slightly and add more contrast and Clarity. I selected the Transform tool to apply an Auto Upright adjustment and selected the Crop tool to apply a tight crop.



2 Add localised adjustments

In this step, I selected the Graduated Filter tool and added a darkening adjustment to the right-hand side of the photograph, followed by another to the top-left section (which you can see selected here). Here, I darkened both the Exposure and Highlights sliders.

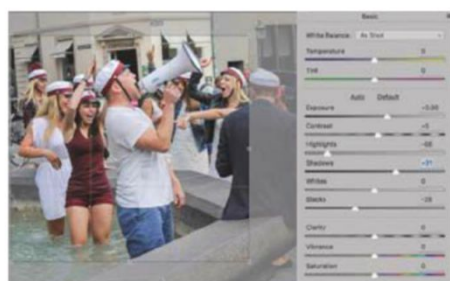


3 Remove the sign

I opened the image in Photoshop, then added several layers to edit the image and remove the sign, reconstructing the reflections as I did so. I placed these layers inside a Layer Set to which I added an active Vector mask that defined the window shape.

How to centre on the action

PICTURED here is a town centre somewhere in Europe, where a group of young people is partying, and they have a megaphone! Fun for them, I am sure, but less so for everyone else, perhaps. Tommy Woldike got nice and close to the action to capture this spontaneous moment. But the person who has his back to the camera and is wearing a dark suit spoils the composition. If you divide the image in two and compare the two halves, the left is by far the more interesting, so I chose to tightly crop the image to centre the attention on this group.



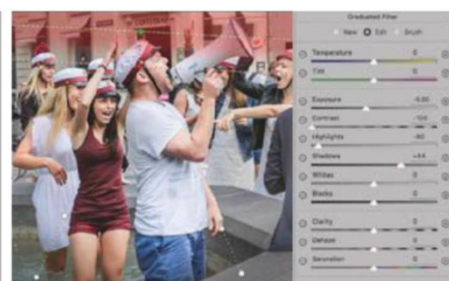
1 Crop the image

With the Crop tool selected, I clicked and dragged to define a tight crop around the young women and the man, to remove the distracting elements. In the Basic panel, I clicked on the Auto button to apply an auto tone adjustment and then fine-tuned the Shadow slider to add a little more lightness to the darkest shadow areas.



2 Adjust colour luminance

Here I first selected the Transform tool from the Camera Raw Tools bar and added two Upright guides to correct the converging verticals. I then went to the HSL/grayscale panel in Lighten mode where, with the Target Adjustment tool selected, I clicked over the red outfit and dragged upwards to lighten the colours.



3 Add Localised adjustments

To finish off the editing, I selected the Radial Filter tool and added a lightening adjustment to the back of the dark suit on the right, plus a darkening adjustment to the man's face. I then selected the Graduated Filter and added some adjustments to the outer edges to both darken and reduce the contrast.

Vector masks

VECTOR masks are just another way of masking an image. Instead of painting on a pixel mask to edit the contents of a layer or layer set, you can use a vector path instead. In the example shown here, I created a pen path that precisely defined the outline of the Spitfire aircraft, where the path shape was set to 'Subtract Shape' mode. I then selected the sky image layer above the Spitfire layer. With the path I had just created selected in

the Paths panel, I clicked on the Add Layer Mask button at the bottom of the Layers panel to add an empty pixel layer mask and then clicked a second time to add a vector layer mask, based on the selected path. This masked the contents of the sky image layer to selectively reveal the Spitfire image layer below.

Vector paths are useful when masking complex outlines because you retain full control of the path segments and can easily edit the mask outline to achieve the perfect mask edge. The Properties panel also allows you to further modify the mask opacity and edge feathering.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Ryan Hardman, Paignton



Ryan's parents bought him his first camera as he was keen to document his main hobby at the time: skateboarding. After a few years' break from photography, he recently picked up his camera once again and decided to enrol in college and, more recently university, to study photography. As you can see here, he has a particular penchant for street photography. 'I love talking to people in the street and urban environment,' says Ryan. 'But being able to capture a person's style and fashion is my true love.' In the future, he'd like to exhibit his work around the local area and perhaps branch out to London galleries.



1



2

Bacon

1 As with much of the best street photography, Ryan has caught a strange confluence of subject and environment.

Leica D-Lux Typ 109, 24-75mm, 1/100sec at f/2.2, ISO 200

Stormtroopers

2 Ryan happened upon this street scene and placed the figures as an unusual leading line.

Panasonic DMC-GH4, 25mm, 1/640sec at f/4, ISO 200

Simon Lane

3 Part of the fun of street portraits is allowing the subject's personality to shine through.

Panasonic DMC-GH4, 20mm, 1/5000sec at f/1.7, ISO 400

Glasses

4 This is such a strong portrait. Using a wideangle lens has resulted in ample environmental context as well as a good full view of the subject's face. The smile and outfit give us so much in terms of allowing us some insight into the the personality of the gentleman.

Leica D-Lux Typ 109, 24mm, 1/1600sec at f/1.7, ISO 320



3



5

NOTE: PRIZE APPLIES TO UK AND EUROPEAN RESIDENTS ONLY



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4



Man and Dog
5 Much of the joy of street portraits is in the subtle details. It's not immediately that you notice the dog poking out of the man's jacket. Even more interesting is the hand gripping the man's arm to the right of the image. Panasonic DMC-GH4, 25mm, 1/250sec at f/2.5, ISO 200

Old Piercings
6 This portrait really wouldn't look out of place in Martin Parr's or Dougie Wallace's portfolio. The clothes and facial expression are enough, but getting a closer look reveals the piercings on the woman's ears, nose and lip. Leica D-Lux Typ 109, 35mm, 1/160sec at f/5.6, ISO 200



Accessories

Useful gadgets to enhance your photography, from phones to filters...

Meike Speedlite MK320

● About £55

Andy Westlake reviews an inexpensive flash unit that's ideal for small cameras



At a glance

- Bounce and swivel head
- TTL or manual control
- For most camera systems

RECENTLY there's been a clear trend for cameras to shrink in size. In response, flash manufacturers have started to make petite but well-featured flash units to match.

Chinese firm Meike's Speedlite MK320 is one of the smallest around, with a low-profile design that's achieved by placing the battery compartment adjacent to the flash tube. Despite this, it's reasonably well-featured, most importantly with a head that bounces and swivels to avoid the dreaded unflattering direct-flash look. It's also surprisingly cheap, costing less than £60 from Amazon or eBay.

Despite this, the feature set is pretty strong. The MK320 supports TTL flash metering (with +/-3EV compensation), manual output setting down to 1/128 power, and two optical slave modes, including one that ignores metering pre-flashes. There's even a stroboscopic setting for multiple exposures of moving subjects. This is all controlled by an easy-to-use, intuitive interface of eight small buttons that surround the small LCD display on the back.

Verdict

It may be inexpensive but the MK320 doesn't feel cheap. It's nicely made and the head clicks firmly into position as it's rotated. Meike claims a guide number of 32m at ISO 100 but this is hopelessly optimistic, with the real figure being about 20m. However, that's still entirely sensible for a unit this small.

Illumination is impressively even with lenses of 28mm equivalent, with just a little corner darkening appearing if you zoom wider to 24mm. I found TTL metering gave accurate exposures for either direct or bounced flash, and all the other modes worked as expected, too. For the price, it's an absolute steal.



LED lights

Three small LEDs above the flash tube can be used for AF assist or as supplementary video lighting, controlled by pressing the power button.

Power

The unit is powered by two AA-size batteries that live behind a sturdy sprung plastic cover.

Accessories

A stand and a somewhat flimsy plastic diffuser are included, and fit into the drawstring carry pouch.

Locking shoe

A rotary collar locks the metal hotshoe onto the camera.

USB charge

NiMH batteries can be recharged internally via the Micro USB connector.



BRAND COMPATIBILITY

Dedicated versions of the MK320 are available for Canon, Fujifilm, Nikon, Sony, and Olympus/Panasonic cameras. All have the same core feature set but the Canon and Nikon models add compatibility with the firms' off-camera wireless flash systems, with both master and slave modes available. I tested the Panasonic/Olympus version.

PNY Outdoor Charger

£19 • www.pny.eu



POWERBANKS are hugely useful devices for photographers. Not only do they keep your phone topped up but they can also be used to recharge an increasing number of cameras when you're out in the wilds with no recourse to mains power. This is especially handy with the latest breed of power-hungry compact and mirrorless cameras that only manage a couple of hundred shots per battery charge.

There's any number of such devices available, so it's going to take something a little different to attract our attention. PNY's Outdoor Charger is unusual in that it's specifically designed to be used in more challenging environments, with dust and water resistance to the IP65 specification. It has a chunky plastic shell with blue silicone rubber end-pieces, so you shouldn't be afraid to use it in situations where it might get knocked around a bit. It can also be clipped to a belt or bag strap using the supplied carabiner.

With its 7800mAh capacity and 2.1A output, the device packs plenty of juice for charging even high-power devices such as tablets. For example, it should be able to provide two or three full charges for a smartphone, or up to five complete charges for the NP-FW50 battery used by Sony's mirrorless cameras. It could also be used for long time-lapse sequences with cameras that can be powered over USB. Short micro USB and mini USB cables are supplied in the box, and a row of four small LEDs indicates the current charge status.

However, the icing on the cake is a built-in LED flashlight. Activated by holding down a large button on the unit's side for a second or so, it's considerably brighter than the flashlight on a smartphone. With all these features, this charger should be a very handy accessory for photographers who work outdoors. The only disadvantage is that it's large for its capacity.

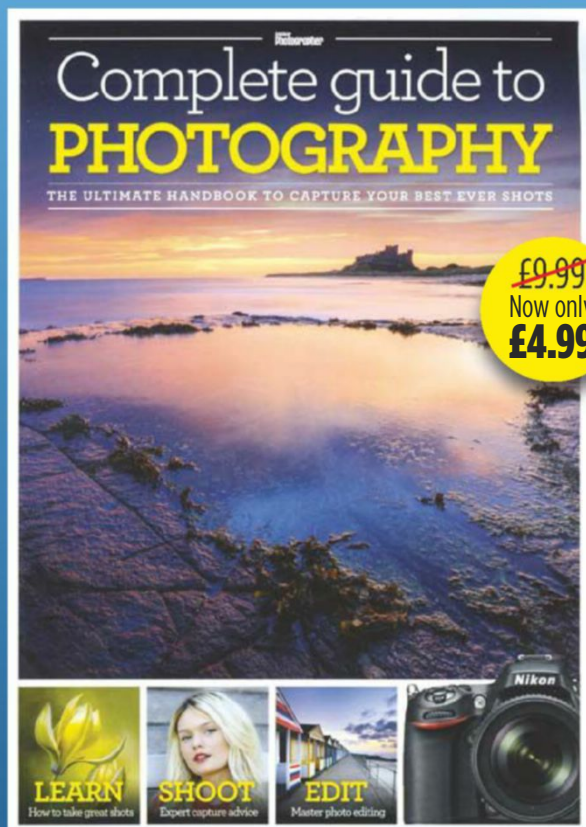
Andy Westlake



The device is supplied with a short micro USB charging cable

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Wide open, the lens gives stunning sharpness and lovely out-of-focus blur

Sony Alpha 7 II with Sigma MC-11, 1/1250sec at f/1.8, ISO 800

MODEL: KIRBY-ANNE AKINDEINDE

Sigma 135mm f/1.8 DG HSM Art

The latest addition to Sigma's Art range is a super-fast portrait lens, but does it justify the hefty price tag? **Andy Westlake** finds out

Since the inception of its premium Art range of lenses towards the end of 2012, Sigma has gone from strength to strength. The 35mm f/1.4 DG HSM Art lens that kicked the whole series off has since been joined by four more focal lengths – 20mm, 24mm, 50mm and 85mm – to fill out an impressive set of f/1.4 primes. Together with some equally fine fast zooms, these have transformed Sigma's standing, so it's now widely regarded as an absolutely top-class lens maker to rival the likes of Zeiss. For its next move, the firm is going wider and longer with slightly less fast f/1.8 designs, and here we're looking at the

Sigma 135mm f/1.8 DG HSM Art – a beast of a lens with a hefty £1,399 price tag.

Perhaps surprisingly, this lens is the first new autofocus 135mm prime for DSLR cameras that we've seen for quite some time. While Canon, Nikon and Sony's offerings are all superb, they're looking a bit long in the tooth, and the brand new Milvus 135mm f/2 announced by Zeiss at Photokina last year is manual-focus only. So Sigma has the opportunity to show us just how good a fast autofocus 135mm prime can be with an up-to-the-minute, no-compromise optical design. Let's take a look.

Features

Sigma is making some very bold claims for this new optic, saying that not only is it suitably sharp for use with 50MP sensors, but also it minimises axial chromatic aberration. To this end, the 13-element, 10-group design includes two super-low dispersion (SLD) glass elements and two 'F' low dispersion (FLD) glass elements. The aim is to give super-sharp, clean images, even wide open at f/1.8.

Autofocus is driven by an ultrasonic-type Hypersonic Motor, with full-time manual-focus override also available. A floating focus mechanism is employed to maintain high image quality across the full focus distance range from infinity to a minimum of 87.5cm. At this point, the lens gives a magnification of 0.2x, which equates to a subject area of 12x18cm with full-frame cameras.

Sigma has installed a diaphragm



The Sigma 135mm f/1.8 is capable of remarkable feats of subject isolation
Canon EOS 5D Mark IV,
1/250sec at f/1.8, ISO 100

mechanism with 9 rounded blades that keep the aperture near circular down to the smallest setting on offer, which is f/16. Nikon users benefit from an electromagnetic diaphragm of the type Canon users have enjoyed for years, that Sigma says should give more stable exposure during continuous shooting. The lens is available in Canon, Nikon and Sigma mounts, but it can also be used on Sony E-mount cameras via the £200 Sigma MC-11 mount converter, with all functions seamlessly maintained, including autofocus and electronic aperture setting.

Build and handling

The first thing you notice on unboxing this lens is its size; at 91.4mm in diameter and 114.9mm in length, it's a hefty piece of kit that weighs fully 1,130g. As most of the glass is concentrated towards the front of the lens, it actually feels heavier in-hand than you might expect. It's definitely best suited to use on larger cameras such as the EOS 5D series, and on more modestly sized bodies such as the Sony Alpha 7 II, for example, it becomes very front heavy. I certainly began to notice its weight after a few hours, and it's really not a lens I'd want to lug around for a day on the off chance of finding a suitable subject.

Build quality is exactly as we've come to expect from Sigma's premium line, which means it's very good indeed. Ahead of a metal section immediately adjacent to the camera body, the barrel is predominantly made of high-quality plastics. The large manual-focus ring rotates extremely smoothly, with a window on the top of the barrel indicating the focus distance. A rubber seal to stop dust or water getting into the camera encircles the lens mount, while the outermost glass surfaces are treated to a water- and oil-repellent coating.

At the front of the lens, you'll find a non-rotating thread for attaching 82mm filters. It's surrounded by a bayonet mount for the deep cylindrical hood, which can be reversed over the barrel when not in use. On the side there's a pair of switches, one to change between auto and manual focus, and another that can be used to limit the focus distance range to 1.5m to infinity, or 0.875m to 1.5m. This can be handy for reducing hunting in some situations. As is usual with Sigma, the lens is rounded off by a few neat design touches; a white inlay in the focus mode switch gives a quick visual confirmation of when it's set to autofocus, while a ridged grip around the non-rotating section of the barrel affords a secure hold.

Autofocus

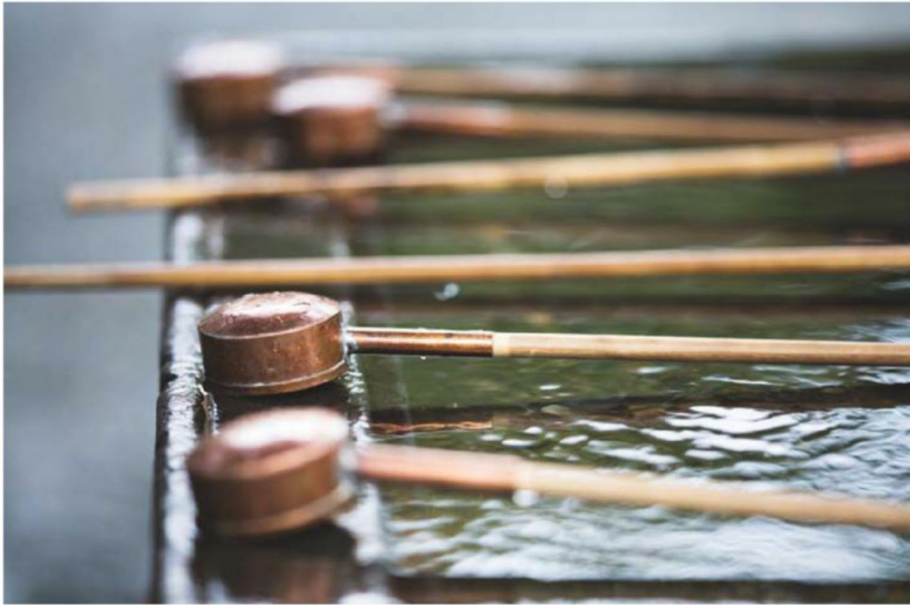
Sigma has employed a focusing mechanism that moves the smaller elements towards the rear of the lens, and this gives impressively fast and decisive autofocus on the Canon EOS 5D

Mark IV I used for testing. For focus distances up to 4 or 5 metres I found the AF was pretty accurate too, but at longer distances it became increasingly less reliable. This kind of behaviour is common with SLRs and becomes ever more visible as sensor resolutions increase. As a result, you'll almost certainly need to configure autofocus micro-adjustment to get consistently pin-sharp shots. For this purpose, the 135mm is compatible with Sigma's USB dock, which also allows the lens's firmware to be updated. However if you want accurate manual focus on a DSLR, you'll need to use magnified live view.

I also tested the lens on a Sony Alpha 7 II using the MC-11 converter and discovered that while the autofocus slows down noticeably, it's still quite tolerable. But the huge advantage is that the camera's on-sensor hybrid AF system gives consistently accurate results, no matter what the focus distance and wherever in the frame you place the focus point. Unlike with the optical finder of a DSLR, you'll also get an



Out-of-focus highlights take on a slight cat's-eye shape off-centre at f/1.8
Canon EOS 5DS R,
1/2500sec at f/1.8, ISO 2000



Both foreground and background elements blur away beautifully Canon EOS 5DS R, 1/500sec at f/1.8, ISO 1250

accurate representation of focus and depth of field, no matter what aperture you're using, large or small. Switch to manual-focus mode and you'll find that turning the focus ring will engage the magnified MF Assist view.

Image quality

So now for the burning question – exactly what does £1,399 buy you in terms of optical quality? If you've read any of our recent reviews of Sigma lenses, the answer won't surprise you one iota. You get an absolutely stunning lens with superb sharpness and very few optical aberrations or flaws to speak of.

Indeed, when I reviewed the Zeiss Batis 135mm f/2.8 recently, I remarked that few lenses would be able to match it. But the Sigma comes astonishingly close, despite its stop-and-a-half faster aperture. It resolves an impressive amount of detail wide open, while blurring away beautifully out-of-focus elements both in front of and behind the plane of focus. Chromatic aberration is exceptionally low, if not entirely absent, distortion is negligible, and vignetting is kept to very acceptable levels. Quite simply, if you can't get lovely pictures with this lens, then it's almost certainly not Sigma's fault.

This is, however, a lens that will tax your photographic technique to the limit. Depth of field at f/1.8 is vanishingly slim, so the slightest movement of either the photographer or subject after focusing will be plainly visible when viewing your images on screen. What's more, I found that with its concentrated weight, the Sigma 135mm is surprisingly difficult to keep steady handheld; in general, I needed shutter speeds of around 1/500sec to be reliably free from blur, and only a stop or so slower when using the Sony Alpha 7 II with its in-body stabilisation. This contrasts with the Zeiss Batis 135mm f/2.8, which consistently gave me sharp handheld shots at much slower shutter speeds due to its lighter weight and optical stabilisation.

AP

Our verdict

WITH its hefty size and even heftier price tag, the Sigma 135mm f/1.8 DG HSM Art is a specialist optic that's mainly aimed at portrait and wedding photographers looking to make their images stand out from the crowd. With its wonderful sharpness and dreamy background blur, it provides a look that few other lenses can match.

But stunning as it is, the problem is that its closest rivals from Sony, Canon and Nikon are all rather cheaper, while still being some of the most highly regarded lenses in their respective ranges. The Canon and Nikon f/2 optics are slimmer and lighter, too, making them more practical to carry around for a prolonged shooting session.

Despite this, Sigma has to be applauded for bringing such a spectacularly fine lens to market. It may not be one that most enthusiast photographers are likely to buy, but it would certainly be worth hiring for a special occasion. For portrait photography in particular, it's very special indeed.



Data file

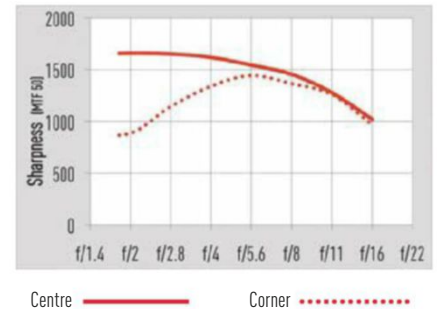
Price £1,399
Filter diameter 82mm
Lens elements 13
Groups 10
Diaphragm blades 9
Aperture f/1.8-16
Minimum focus 87.5cm
Length 114.9mm
Diameter 91.4mm
Weight 1130g
Lens mounts Canon, Nikon, Sigma

Amateur Photographer Testbench GOLD
 ★★★★★

Sigma 135mm f/1.8 DG HSM Art

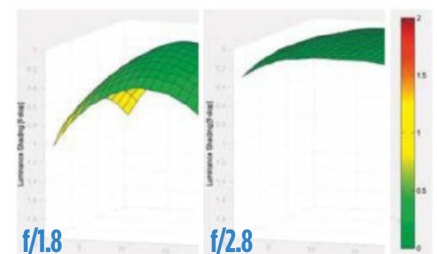
Resolution

Tested on the 42.4MP Sony Alpha 7R II, the Sigma 135mm f/1.8 gives astonishing results in our Image Engineering MTF tests. In the centre of the frame it's sharper wide open than most lenses achieve at their best apertures. Not surprisingly, the corners aren't quite as stunning at f/1.8, but stop down to f/5.6 and they catch up with the centre. This is one of the most impressive sets of MTF measurements we've seen to date.



Shading

Sigma's 135mm gives unusually low vignetting for a fast prime, aided no doubt by its large front elements. Even at f/1.8 we see little over a stop fall-off in illumination at the frame corners, with a gradual profile that's not unattractive. Stop down to f/2.8 and vignetting is practically eliminated.



Curvilinear distortion

Distortion is exceptionally low; in our chart tests we can measure just a hint of pincushion-type curvature of lines towards the edges of the frame. Examination of real-world images shows this to be of no concern whatsoever, but if you're super picky it can easily be corrected in software.



Professional sports photographer Jeff Carter recently captured this image of a racing car at Monza with his updated Fujifilm X-Pro2



© JEFF CARTER

No pain all gain



Michael Topham explains how easy it is to update the **Fujifilm X-T2** and **X-Pro2** with the latest firmware, and reveals the benefits you can expect in return

At the end of last month, Fujifilm issued a couple of major firmware updates for its pair of current flagship models in the X series. These updates set about answering some of the feedback the manufacturer has received from its customers and brings no fewer than 27 feature improvements to the cameras, with additional benefits expected to arrive as part of a second wave of updates towards the end of May.

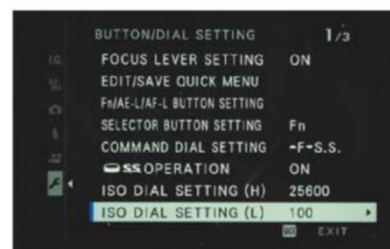
With the first firmware update now readily available, we took the opportunity to download it and install it on a few of our own cameras to find out what it means for Fujifilm users. Over the next few pages, we'll take a closer look at what you can expect from the most advanced firmware update Fujifilm has released to date. As well as offering an easy-to-follow step-by-step guide, we find out what the update means to a professional sports photographer.

FUJIFILM X-T2 VERSION 2.00 AND X-PRO2 VERSION 3.00 – AVAILABLE NOW

1 Extended ISO 125 and 160 selectable

The first of the firmware updates, which many photographers will find useful, is the extended ISO levels. As in the days of film, you can now shoot at ISO 125 and ISO 160, which can be assigned to the L step on the ISO dial. This gives users added control over the low sensitivity range.

To enable this, go to the Set Up menu and select Button/Dial setting and scroll down to ISO Dial Setting (L), select to toggle between ISO 100, 125 and 160.



2 Shoot raw in Bracketing and Advanced Filters

The update enables you to use the raw format when shooting not only in AE Bracketing but in other Bracketing modes such as ISO, Dynamic Range, White Balance, Film Simulations.

3 Programmable long exposure of up to 15 minutes

Photographers who shoot night-time and super-long exposures will be pleased to hear that it's now possible to programme long exposures for up to 15 minutes as opposed to just 30 seconds in T mode.

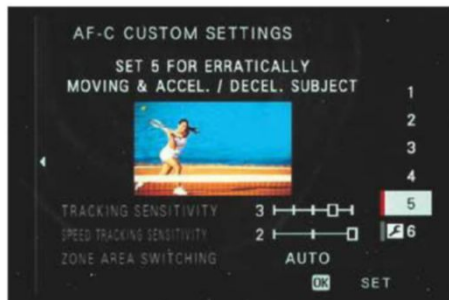


4 ON/OFF for 1/3-step shutter speed adjustment (X-T2 only - already in X-Pro2)

The update allows you to turn off the Command Dial's function to adjust shutter speed by 1/3 steps. Why would you want to do this? Well, it might just prevent you from making unintended adjustments should you accidentally knock the command dial.

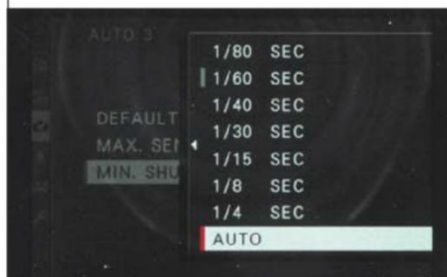
5 ISO adjustments with the Command Dial (X-T2 only)

The X-T2 now gives users even more control by allowing you to make full range ISO adjustments with the front command dial. Set the ISO dial to A, depress the front command dial and scroll through settings with the front command dial. If you scroll through to the end of the highest settings, you can access the three Auto ISO settings.



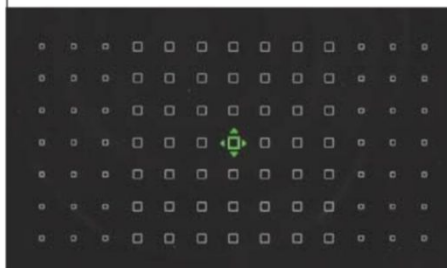
6 New setting added to ISO Auto

An auto option has been added in the ISO Auto setting, letting the camera define the minimum shutter speed according to the focal length of the lens that is attached.



7 Addition of a smaller Focus Point size in Single Point AF

When shooting in Single Point AF mode, you'll find an additional smaller focus point, ideal for pinpoint focusing scenarios. Press the AF toggle button and use the rear command dial to scroll through and increase or decrease the size of the focus point. This brings the total number of focus point sizes to six.



8 Faster Face Detection AF

The update enables the use of Phase Detection AF for faster performance when you're using Face Detection.

9 Improved in-focus indication in the AF-C mode

The new firmware has been designed to reduce focus hunting in the AF-C mode, thus making it more responsive to track and acquire focus on fast-moving subjects.

10 Addition of AF Point Display (X-Pro2 only - already on X-T2)

With the update, you can choose to have AF points constantly displayed in Zone AF and Wide/Tracking AF, making it easier to track a subject.

11 AF-C Custom Settings (X-Pro2 only - already on X-T2)

You can now get the same AF-C Custom Settings that we saw introduced to the X-T2 on the X-Pro2. It allows the user to specify focus-tracking characteristics such as tracking sensitivity, speed tracking sensitivity and zone area switching and choose from five presets according to a subject's type of movements as illustrated in the screengrab.

Professional opinion Jeff Carter



JUST AS this issue went to press, we caught up with Fujifilm X-T2 and X-Pro2 user Jeff Carter to find out what the firmware means to a pro sports photographer. Asked the question of how pleased he

was to receive updates for both his cameras he replies, 'I'm always happy to receive firmware updates. As a Fujifilm professional, I'm regularly asked to feed my findings back to Japan. We tend to find the things that sometimes the average user wouldn't find or think about. The simple fact is that 99% of the time the updates are to increase the performance of the cameras, not to solve issues or bugs.'

Jeff goes on to explain some of the most important updates for his style of work, saying, 'When you're processing images quickly and you're under pressure at a sporting event, it's great to be able to voice tag so you can remember who the player was or what was happening at a precise time. If images are automatically embedding your copyright, it saves a load of work in post-processing software and it's something professionals have been calling out for.'

Listening to users

Jeff then tells AP how having control of the ISO directly from the front dial has helped him. 'Normally, when I'm photographing I'm shooting wide open and the shutter speed is set to around 1/1000sec. To be able to now adjust the ISO from the front dial means I don't have to take my eye away from the viewfinder any more. Of all the things you get with the new firmware, it's what I appreciate most.'

Jeff goes on to say, 'When you invest a lot of money in a camera, you don't really want to wait for the next camera to come along to get the updates. I particularly like the Fujifilm way of doing things, which is to constantly improve and update current and existing cameras to make them better. Fujifilm carefully listens to X-series users, other professionals and amateur photographers before going away and coming up with solutions. As a customer of Fujifilm, I think the company should be applauded and everyone else should be adopting this model.'



A shot from a canoe slalom in Grandtully, Scotland



12 Automatic vertical GUI for LCD (X-T2 only)

If you're constantly switching between portrait and landscape orientations, you'll appreciate this next update. The camera will display the shooting information on the LCD in the same orientation as the camera is being held.

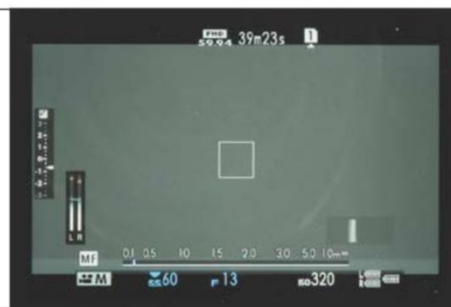


13 Change ISO during video recording (X-T2 only)

You can now change the ISO setting while video recording. Use the ISO dial on the top-plate and the sensitivity setting adjusts in the bottom right corner of the EVF and LCD. This update applies to X-T2 users only.

14 Display live histogram during video recording (X-T2 only)

The new firmware lets you display a live histogram during video recording on the X-T2. To turn it on, you need to go to the camera's set-up menu, select screen set-up and scroll down until you find the select DISP custom setting. From here you're given the option to place a tick in the histogram box and it'll show at the bottom right of the screen.



15 Optimisation of external microphone's input level (X-T2 only)

The update optimises the external microphone's input level (lower limit revised from -12dB to 20dB) to reduce white noise when an external microphone with preamp is connected.

16 Eye sensor + LCD image display in the View Mode

The update gives the eye sensor + LCD Image Display option in the View Mode that allows you to shoot through the viewfinder and check images on the LCD, just as you would with an SLR.

17 Activation of the Eye Sensor in video recording (X-T2 only)

You're now given the option to use the eye sensor during video recording to automatically switch between EVF and LCD. This will be welcomed by those who start shooting using the LCD and find the shooting conditions are better suited to using the EVF or vice versa.

18 Autofocusing during video recording

It's now possible to half press the shutter release button or press the button assigned to 'AF-ON' function during video recording to perform autofocus. This is one of a number of video improvements to both cameras.

19 Addition of Portrait/Landscape AF Mode Switching (X-T2 only)

The update now gives you the option to specify separate AF mode and AF point settings for portrait orientation and landscape orientation.

20 Change the focus frame position while enlarging it

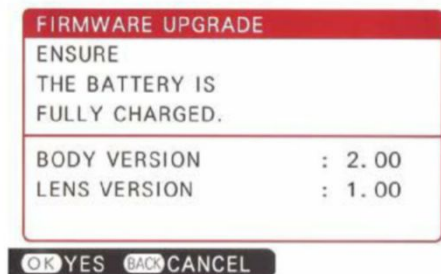
The update allows you to move the position of focus frame while enlarging it in Single Point in the AF-S mode or when using manual focus.



21 Add copyright information to the EXIF data

You can now register a photographer's name and the copyright holder's name in advance so that the camera automatically adds this information to EXIF data for each image, saving extra post-processing work.

UPDATING FIRMWARE ON A FUJIFILM X-SERIES CAMERA



1 Check your body version

Start by checking your battery is 100% fully charged, before inserting a formatted memory card. Turn the camera on as you hold the DISP/BACK button at the same time. Your current firmware version will be displayed.



2 Download the firmware

Head to www.fujifilm.com/support and click on Download Software & Firmware. Select the Interchangeable Lens Camera option under X System. Find your camera from the list and download the latest firmware onto your card.



3 Insert the memory card

Safely eject the memory card from your computer. Check your camera is switched off before inserting the card into the camera. The X-T2 and X-Pro2 have dual SD card slots. Make sure you insert the card into Slot 1.

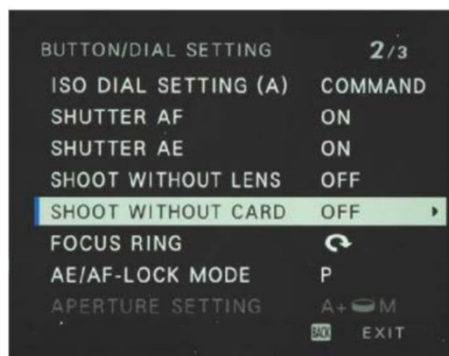


22 Name your Custom Settings

It's now possible to assign a specific name to Custom Settings 1-7. To do this, go to the bottom of the image quality setting menu and select Edit/Save custom setting. At the bottom of each setting you're given the option to edit the custom name.

23 Extended AE Bracketing

The update extends AE Bracketing from the current 3 frames +/-2EV to up to 9 frames +/-3EV.



24 Shoot Without Card mode

With the update, you can set the 'Shoot Without Card' mode to Off so that the camera cannot shoot when there is no SD card inserted.

25 Shorter EVF display time-lag (X-Pro2 only - already in X-T2)

The EVF display time lag has been shortened by approximately 40% when the X-Pro2 is being used in its AF-C mode.



26 Add a voice memo

This is handy for remembering important information from your shoot. Go to the Playback menu, turn Voice Memo Recording On, then press and hold the front command dial when reviewing an image. Release to stop and save the memo.

27 Constant Dual mode display (X-T2 only)

With the update, the small window in the Dual mode stays on even when you half press the shutter release button.

FUJIFILM X-T2 VERSION 2.10 & X-PRO2 VERSION 3.10 – EXPECTED LATE MAY 2017



X-T2 and X-Pro2 users can expect the next update to be available within a few weeks

Support for tethering (X-T2 only)

In the next firmware update, X-T2 users will be issued with support for computer tethering using the camera's inbuilt Wi-Fi connectivity.

Addition of 'All' AF mode (X-T2 only)

Users will have the option to select 'All' in the AF mode so that you can select the AF mode and Focus Area size by only using the Command Dial.

Function extension (X-T2 only)

Fujifilm X-T2 users will be able to specify different settings for AF-S and AF-C in 'Shutter AF' and for AF-S / MF and AF-C in 'Shutter AE'.

EVF's brightness setting

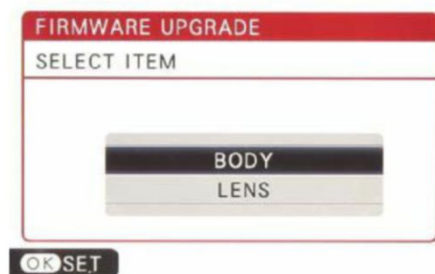
Additional options of -6 and -7 will be added to the EVF Brightness setting so that, even in extremely low-light conditions, the brightness of the EVF does not distract you from shooting. The current EVF brightness range runs from +5 to -5.

Dual Display mode (X-T2 only)

The update allows X-T2 users to easily switch between the main and sub displays when working in the Dual Display mode.

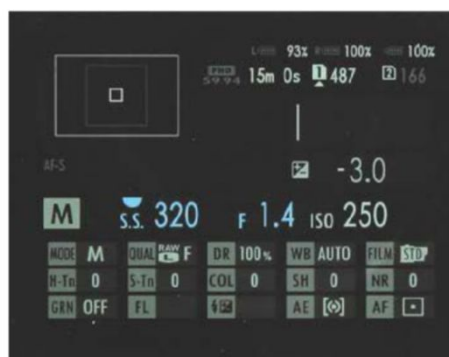
Function assignment

X-T2 and X-Pro2 users will soon be able to assign a specific function to be activated when the Rear Command Dial is pressed.



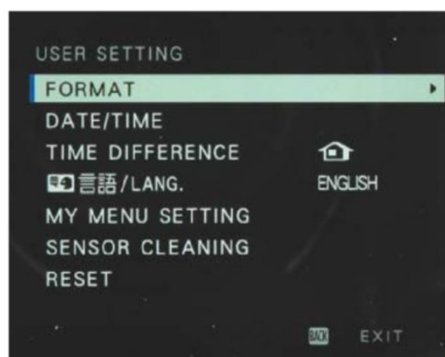
4 Confirm the update

Hold the DISP/BACK button at the same time as turning the camera on. Hit the MENU/OK button to confirm and hit it again to select body. After confirming the camera will start the update. Leave the camera to finish updating.



5 Don't turn the camera off

We can't stress how important it is NOT to turn the camera off or let it run out of battery power during an update. If this were to happen, you're at risk of wrecking the camera's circuit board and experiencing a costly repair.



6 Reformat the card

Once the firmware has been updated, you'll be presented with a firmware upgrade completed message. The card that has been used for the firmware update should be reformatted before you use it again for taking images.

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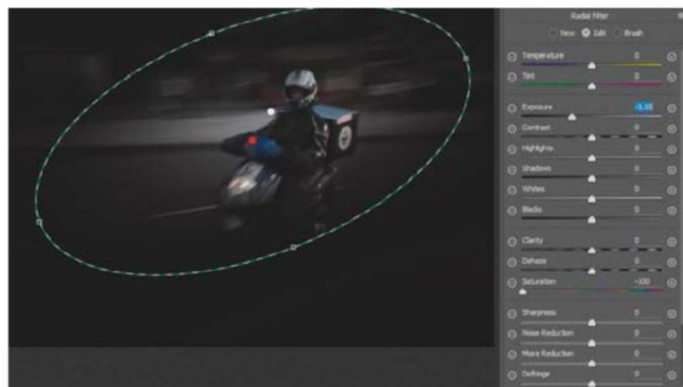
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Photoshop's comprehensive radial filter tools are within Adobe Camera Raw

Radial filter in Photoshop

Q I came across an old copy of your magazine with an article about using a radial filter, which appears to be in raw Photoshop. Does raw Photoshop have a radial filter? I have found one in Lightroom but it would be very useful in raw. **Jean Wareing**

A Yes, Photoshop has a comprehensive radial filter tool for Adobe Camera Raw. Open your raw file in Photoshop and you will see a preview of the image in Adobe Camera Raw. On the toolbar you will see an icon with a circular symbol. Click on that to enter Radial Filter mode. Next, you need to select an area to apply the filter to. The cursor will be a crosshair. Drag the crosshair to create an ellipse covering the area you want to apply the filter to. The right side-bar adjustments will now apply to the area you have selected. Once you have finished, click Done. You can then work on the image conventionally in Photoshop.

Alternatively, you can just use the very similar Lightroom functionality and if you need to make further edits in Photoshop use the 'Photo Open in' Photoshop menu option. This way, versions of your images edited in Photoshop can remain, conveniently, managed within Lightroom.

Flash for my Zeiss Ikon

Q I own a Zeiss Ikon ZI-ZM rangefinder camera and would like to use it, with a flashgun at times, for street photography. It has a hotshoe. Could you recommend a suitable flashgun? I don't think Zeiss makes one for this camera and I don't want to harm it by using an unsuitable flash. It will be used with Zeiss 50mm f/2 Planar and Voigtlander 35mm 1.7 Ultron lenses. **Russell Hynard**

A Zeiss confirms that any modern electronic flash unit can be used without any risk to the flash trigger in the camera. Bear in mind that dedicated flash functionality is not supported, so you will need a flash unit that can be used in manual mode or which has its own metering sensor for auto flash exposure. Do be aware that an increasing number of dedicated flash units can't be used in manual mode. Zeiss recommends the Metz range of flash units.

Posting cameras

Q I am looking to sell my camera. My understanding is that devices with batteries may not be accepted by the Post Office. What are my options for sending my camera to its new owner? I will probably use eBay.

Remote release with back-button focusing

Q I am a happy owner of a Canon EOS 7D Mark II and have recently looked at setting the camera for back-button focusing. I successfully set this up only to find that it disables the ability to use a wired remote. Is there any way of setting the camera so I can use both features? I guess I could set C1 to have back-button focusing and C2 to enable the remote so I can quickly switch between the two styles of use. **Robin Bailey**

A To set the AF-On button, or one of its neighbouring buttons in the classic back-button focusing arrangement, AF via the shutter release is disabled. This will also disable AF activation on a remote release but should not disable the remote release. It should operate just like the main shutter release. So, I suspect your question relates to combined AF and shutter release, half and full-press button respectively, on the remote release. You have correctly identified one solution, using a C-mode. Another option would be to use the Q-button to toggle the AF mode.



Back-button focusing complicates use with remote releases

A Under most normal circumstances, if using Royal Mail you can send a camera with its battery. The possible exception is if the package needs to travel by air. The Post Office counter clerk will ask you about the contents of your package and advise you accordingly.

The guideline is that the battery must be installed in the camera when shipped, unless the battery is new and in its original

packaging. However, you must attach a 'contains a battery' warning label to your package.

If you include overseas bidders on eBay, use the eBay Global Shipping option and eBay will handle the international shipping arrangements, including devices with batteries. Most couriers have similar restrictions regarding packages with batteries. One notable exception is CollectPlus.

Q&A compiled by Ian Burley

SAT 27th May

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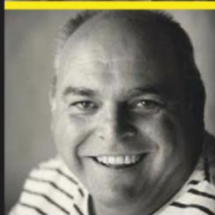
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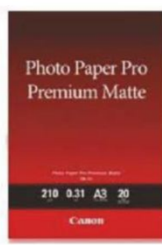
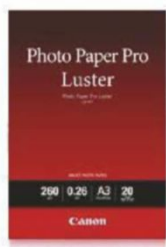
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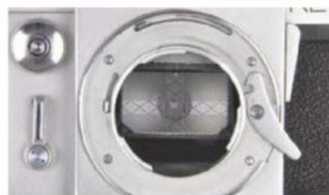
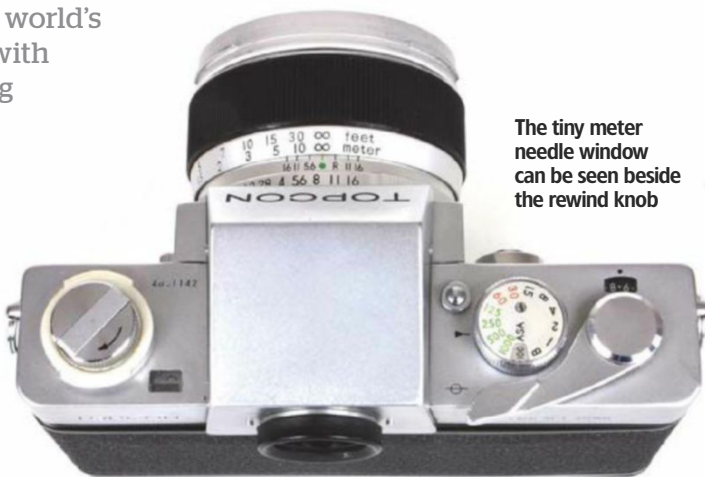
top-plate window. The viewfinder also incorporates a split-image rangefinder.

The Topcon system includes eye-level and waist-level viewfinders, interchangeable focusing screens, extension tubes, bellows, slide copying and microscope attachments, electric motor drive and a wide range of bayonet-fit lenses with Exakta-style mounts, from 25mm wideangle to 300mm telephoto.

What's good Choice of viewfinders, TTL metering, mechanical shutter.

What's bad Meter can be erratic, Exakta-style mount restricts choice of extra lenses.

The tiny meter needle window can be seen beside the rewind knob



With the lens removed, the reflex mirror with etched lines can be seen



RE Super with waist-level viewfinder

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150mm F3.5 PE	E+ £119
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250mm F5.6 E	E+ £89 - £99
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EOS 3000N + 28-90mm	E+ £49
EOS 500N + 28-90mm	E+ £39
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14mm F2.8 L USM II	E+ / Mint- £899 - £989
15-85mm F3.5-5.6 IS USM	E+ / E++ £379
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17-85mm F4-5.6 IS USM	E+ £129
18-55mm F3.5-5.6 EFS IS	E+ £69
18-55mm F3.5-5.6 IS STM	E+ £79
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24mm F1.4 L USM	E+ £699
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24mm F2.8 EF	As Seen £129
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24-70mm F2.8 L USM II	Mint- £1,449
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70-300mm F4-5.6 L IS USM	E+ £789
75-300mm F4-5.6 L IS USM	E+ £199
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90mm F2.8 TSE Shift	E+ £789
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300mm F2.8 L USM	E+ £1,189
300mm F4 L IS USM	E+ / E++ £649 - £689
300mm F4 L USM	Exc £389
400mm F4 DO IS II USM	Mint- £5,949
400mm F4 DO IS USM	E+ £2,399
400mm F5.6 L USM	E+ / Mint- £729 - £749
500mm F4 L IS USM	E+ £3,599
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Contax 35-70mm F3.4 MM	E+ £259
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Sigma 30mm F1.4 EX DC HSM A	E+ £279
Sigma 35mm F1.4 DG HSM A	E+ £549
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £399
Sigma 70-300mm F4.5-6.3 DG	E+ £449
Sigma 150mm F2.8 EX DG Macro HSM	E+ £299
Sigma 150-500mm F5-6.3 Apo DG OS HSM	E+ £399 - £449
Sigma 170-500mm F5-6.3 Apo	E+ £199
Sigma 180mm F3.5 EX Macro Apo	E+ £349
Sigma 300mm F2.8 Apo DG HSM	E+ £1,289 - £1,499
Sigma 400mm F5.6 AF	E+ £79
Sigma 500mm F4.5 Apo EX HSM	E+ £1,689
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Tamron 18-200mm F3.5-6.3 Di III VC	Mint- £249
Tamron 18-270mm F3.5-6.3 Di II VC PZD	Mint- £229
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Tamron 150-600mm F5.3-6.3 SP Di VC USD	E+ £599
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Tokina 17mm F3.5 ATX Pro	E+ £189
Tokina 35mm F2.8 Macro DX ATX	E+ £199
Tokina 300mm F2.8 ATX SD	E+ £599
Zeiss 18mm F3.5 ZE	E+ £699
Zeiss 21mm F2.8 ZE	E+ £989
Zeiss 25mm F2 ZE	E+ £949
Zeiss 50mm F1.4 ZE	E+ £429
Zeiss 100mm F2 Makro Milvus ZE	Mint- £1,049
Sigma 1.4x Apo EX DG Converter	Mint £129
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2x EF II Extender	As Seen / E++ £79 - £149
2x EF MKII Extender	E+ £169
380EX Speedlite	E+ £129
420EX Speedlite	E+ £69
430EX II Speedlite	E+ £159
430EX Speedlite	E+ £119
430EX Speedlite	E+ / E++ £25 - £29
540EZ Speedlite	E+ / E++ £35 - £39
550EX Speedlite	E+ £129
580EX MKII Speedlite	E+ £169
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35-70mm F3.5-4.5 FD	E+ / Unused £20 - £49
35-105mm F3.5-4.5 FD	E+ / E++ £45 - £89
70-150mm F4.5 FD	E+ £19
70-210mm F4 FD	Exc / E+ £29 - £79
75-200mm F4.5 FD	Exc / E+ £29
100mm F4 B/lock Macro + Tube	E+ £125
100mm F4 FD Macro + Tube	Unused £199
100-300mm F5.6 FD	E+ / Unused £59 - £99
135mm F2 FD	E+ £199
135mm F3.5 FD	E+ / E++ £29 - £39
300mm F4 FD	E+ £119
300mm F5.6 FD	E+ / E++ £39 - £69
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Tokina 300mm F2.8 ATX	Unused £549 - £599
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2X Extender	Exc / E+ £19 - £29
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Speed Finder FN	As Seen £49
Speedfinder FN	Unused £99 - £129
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277T Speedlite	E+ / E++ £9 - £15
299T Speedlite	E+ £29
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480G Speedlite	E+ £95
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ML2 MacroLite	E+ £69
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Olympus E-M5 Black Body + RRS Grip	E+ £279
Olympus E-M5 Black Body Only	E+ £229 - £239
Olympus E-M10 MKII Black Body Only	Mint £359
Olympus E-P1 + 14-42mm	As Seen / E++ £79 - £119
Olympus E-P1 Body Only	E+ £49
Olympus E-P2 Body Only	E+ £69
Olympus E-P2 Body Only	E+ £79
Olympus G1 Body Only	As Seen / E+ £49 - £59
Panasonic G1 Body Only	E+ / E++ £59
Panasonic G3 Body Only	E+ £79
Panasonic G7 Body Only	E+ / Mint- £299 - £349
Panasonic GF-1 Body Only	E+ £59
Panasonic GF-3 + 14-42mm	E+ £149
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Panasonic GF-5 Body Only	E+ / E++ £79
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Panasonic GX7 Body Only	As Seen / Mint- £249 - £289
Panasonic GX8 Silver Body Only	Mint- £579
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Sony A3000 + 18-55mm	Mint- £159
Sony A7R II Body Only	E+ / E++ £2,199 - £2,249
Sony NEX 7 Body Only	As Seen £199

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1.4x Converter TC XF WR	Mint- £259
14mm F2.8 XF	E+ £549
16-50mm F3.5-5.6 OIS XC	E+ £129
18-55mm F2.8-4.0 XF	E+ £299
23mm F1.4 XF R	E+ / Mint- £599
23mm F2 XF - Black	Mint- £299
35mm F1.4 XF R	E+ £279
56mm F1.2 RAPD XF	Mint- £849
56mm F1.2 R XF	E+ £569

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E+ £499
Sigma 10-20mm F4-5.6 DC HSM	E+ £189
Olympus 11-22mm F2.8-3.5 Zuiko	E+ £199 - £229
Olympus 12-60mm F2.8-4.0 ED SWD	E+ / E++ £219 - £349
Olympus 14-42mm F3.5-5.6 Zuiko	E+ £49 - £59
Olympus 14-54mm F2.8-3.5 MkII E+ / E++	E+ £159 - £179
Olympus 14-54mm F2.8-3.5 Zuiko	E+ £129
Samyang 16mm F2.0 ED AS UMC CS	Mint- £249
Olympus 25mm F2.8 Zuiko	E+ £109
Sigma 30mm f1.4 EX DC HSM	E+ £189
Olympus 35mm F3.5 Macro Zuiko	E+ £79 - £99
Olympus 40-150mm F3.5-4.5 Zuiko	E+ £89
Olympus 40-150mm F4-5.6 ED Zuiko	E+ £49
Olympus 50-200mm F2.8-3.5 SWD	E+ £349 - £429
Olympus 70-300mm F4-5.6 ED Zuiko	E+ £179 - £219
Olympus EC14 Tele Converter	E+ / E++ £169 - £199
Olympus EC20 2x Tele Converter	E+ £229

Micro 4/3rds Lenses

Lensbaby 5.8mm F3.5 Circular Fisheye	Mint- £179
Olympus 7-14mm F2.8 PRO M.Zuiko ED	E+ £789
Panasonic 7-14mm F4 G Vario	E+ £549
Samyang 10mm T3.1 ED AS NCS CS	Mint- £229
Panasonic 12-32mm F3.5-5.6 OIS G	Mint- £159
Panasonic 12-35mm F2.8 G X Vario OIS HD	E+ / Mint- £529 - £539
Olympus 12-50mm F3.5-6.3 M.Zuiko	E+ £139
Olympus 12mm F2 ED M.Zuiko	Mint- £429
Panasonic 14-140mm F3.5-5.6 Asph OIS E+ / E++	E+ £219
Olympus 14-150mm F4-5.6 M.Zuiko ED	E+ £269
Panasonic 14-42mm F3.5-5.6 Asph OIS E+ / E++	E+ £179
Olympus 14-42mm F3.5-5.6 ED	E+ £75
Olympus 14-42mm F3.5-5.6 M.Zuiko	E+ £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E+ / E++ £119 - £129
Samyang 16mm T2.2 VFD	Mint- £289
Panasonic 20mm F1.7 Asph II	Mint- £179
Panasonic 20mm F1.7 G Pancake	E+ £159
Panasonic 25mm F1.4 DG Summilux	E+ £299
Panasonic 35-100mm F2.8 GX OIS Vario	E+ £629 - £649
Panasonic 35-100mm F4-5.6 OIS Asph G	Mint- £159
Panasonic 42.5mm F1.2 Asph OIS	Mint- £849
Panasonic 45-200mm F4-5.6 OIS	E+ £159
Panasonic 45mm F2.8 DG Asph Macro	E+ / Mint- £349 - £369
Olympus 60mm F2.8 ED Macro M.Zuiko	E+ £289
Olympus 75mm F1.8 ED Silver M.Zuiko	Mint- £549
Panasonic 100-300mm F4-5.6 G OIS	E+ £229

Sony E Lenses

18-200mm F3.5-6.3 OSS	E+ £399
24-70mm F4 FE ZA OSS	E+ £589
28-70mm F3.5-5.6 FE OSS	E+ / Mint- £279 - £299
50mm F1.8 OSS	Mint- £189
55-210mm F4.5-6.3 OSS	Mint- £159
70-200mm F4 G OSS FE	E+ £959

Samyang 12mm F2.8 Fisheye FE	E+ / Mint- £249
Samyang 21mm F1.4 ED AS UMC CSC	Mint- £239
Samyang 50mm F1.2 AS UMC CS	Mint- £229
Sigma 19mm F2.8 DN - A	Mint- £99
Sigma 30mm F2.8 DN - A	Mint- £99
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Canon EOS 5D MKII Body + BG-E6 Grip	E+ £689 - £789
Canon EOS 5D MKII Body Only	Exc £599
Canon EOS 6D Body Only	E+ £869
Canon EOS 70D Body Only	Mint- £599
Canon EOS 450D Body Only	E+ £79
Canon EOS 350D + 18-55mm	E+ £99
Canon EOS 300D + 18-55mm	Exc / E+ £79 - £99
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Nikon D810 Body Only	E+ £1,599
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Nikon D700 Body Only	E+ £549
Nikon D300 Body Only	E+ £239
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Nikon D60 Body Only	E+ £89
Nikon D40X Body Only	E+ £59
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Nikon D5500 Body Only	Mint- £459
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Nikon D3100 Body Only	E+ £129
Nikon D3000 Body Only	E+ £99 - £119
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Pentax K110D Body Only	E+ £99
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21mm F1.4 Asph M Black 6bit	E+ £3,489
21mm F2.8 Asph M Black	E+ £1,249
21mm F2.8 M Black	Exc / E++ £749 - £939
21mm F2.8 M Black + Finder	E+ £949
21mm F3.4 M Black 6bit	E+ £1,689
21mm F4 Chrome + Finder	E+ £989
24mm F2.8 Asph M Black	Exc / E++ £949 - £1,199
24mm F3.8 Asph M Black	Mint- £1,199
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Minolta 28mm F2.8 R Rokkor	E+ £349
35mm F1.4 Asph M Black	E+ £2,499
35mm F1.4 Asph M Black 6bit	E+ £2,399
35mm F1.4 Black	E+ £1,399
35mm F2.4 Asph M Chrome 6bit	Mint £1,149
50mm F1.4 Asph M Chrome 6bit	Mint £1,999
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90mm F4 Macro M Set 6bit	E++ £1,599 - £1,649
135mm F2.8 Black	E+ / E++ £239 - £299
135mm F2.8 M Black	E++ £299 - £499
135mm F4 Black	E++ £399
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90mm F2.8 R 3cam	E+ £249
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135mm F2.8 R 2cam	E+ £149
135mm F2.8 R 3cam	E+ £189 - £199
180mm F2.8 R 2cam	E++ £249 - £279
180mm F2.8 R 3cam	E+ / E++ £299 - £499
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70-300mm F4-5.6 ED AFD	E++ £129
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85mm F1.8 AF-S G	E++ £319
85mm F3.5 G AFS Micro VR DX	E++ £299
105mm F2.8 AFD Micro	E+ / E++ £269 - £349
105mm F2.8 AFS G VR Micro	E+ / Mint- £439 - £499
200mm F4 ED AFD Micro	E++ £949
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300mm F2.8 G AFS ED VR II	E++ £2,999 - £3,179
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Tamron 70-300mm F4-5.6 Di VC USD	Mint- £239
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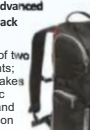
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50mm f/1.8 STM	£129.00	18-135mm IS STM	£379.00
60mm f/2.8 Macro	£419.00	18-135mm f/3.5-5.6 IS USM	£429.00
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85mm f/1.8 USM	£349.00	24-70mm f/2.8L II USM	£1,899.00
100mm f/2 USM	£429.00	24-70mm f/4.0L IS USM	£799.00
100mm f/2.8 USM Macro	£459.00	24-105mm f/4L IS II USM	£1,065.00
100mm f/2.8L Macro IS	£869.00	24-105mm f/3.5-5.6 IS STM	£379.00
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180mm f/3.5L USM	£1,329.00	55-250mm f/4-5.6 IS STM	£285.00
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200mm f/2.8L USM/2	£699.00	70-200mm f/2.8L USM	£1,329.00
300mm f/2.8L USM IS II	£5,799.00	70-200mm f/4.0L IS USM	£1,149.00
300mm f/4.0L USM IS	£1,279.00	70-200mm f/4.0L USM	£659.00
400mm f/2.8L USM IS II	£9,899.00	70-300mm f/4.0-5.6 IS	£499.00
400mm f/4.0 DO IS II	£6,999.00	70-300mm f/4.0-5.6L IS USM	£1,289.00
400mm f/5.6L USM	£1,199.00	70-300mm f/4.0-5.6 IS II USM	£499.00
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EOS 1DX II - In Stock	£4,999	EOS 760D body	£649	TS-E 17mm f4L	£1,999	85mm f1.2L II	£165 CB £1,799
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EOS 5Ds £250 Cashback	£2,599	11-24mm f4 L	£2,699	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,275
EOS 5DsR £250 Cashback	£2,999	16-35mm f4 L IS	£969	135mm f2L	£939	300mm f2.8 L IS II	£5,789
7D MkII £125 Cashback	£1,399	16-35mm f2.8 L III £165 CB	£2,099	100-400mm f4 L II	£200 CB £1,979	400mm f4 DO IS II	£6,566
EOS 6D £125 Cashback	£1,398	17-40mm f4 L	£695	200-400mm f4 L IS 1.4x	£10,399	400mm f2.8 L IS II	£9,499
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EOS 80D + 18-135 STM	£1,345	24-70mm f2.8 L II £165 CB	£1,849	35mm f2 IS	£50 CB £469	800mm f5.6 L IS	£11,899
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D750	18-140mm f3.5-5.6 VR	£458	50mm f1.4 G	£190	PC-E 45mm f2.8	£1,477
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		D-Lux (type 109)	£849
		Leica Sofort range or White Edition	£229
		New 28mm f2.8 8Psum	£1,295
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	XF 16mm f1.4 R WR	£829
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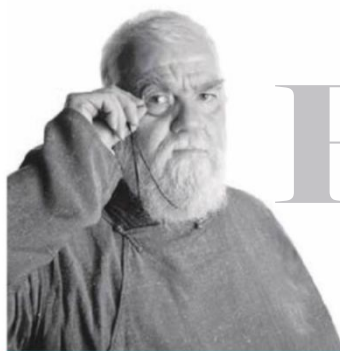
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Final Analysis

Roger Hicks considers...

'Álfheiður holding her grandmother's mirror', by Christopher Taylor

Do you ever look at a picture, immediately and instinctively like it, and then find it quite hard to say why? I do, and this image is one of them.

The first thing that occurs to me is that I have a weakness for what you might call glimpses; for things that are partially or fleetingly seen. If all of Álfheiður's face were visible, it would not have the same highly specific magic. From this comes the thought that all photography is a glimpse. It's how something was for a moment, from a single viewpoint, frozen for all time. Then it is shared – it is not possessed. This is another magic: the magic of photography.

Next comes the magic of mirrors. They show us our own world, but reversed. Think of *Alice Through The Looking Glass* or *Bizarro World* (or *htraE*, 'Earth' backwards) from DC comics. Consider that a witch should never find herself between two mirrors, and that vampires cast no reflection. Google 'mirror magic' and ruminate upon fairground or distorting mirrors.

The book from which the image is taken is in its own way magical, too: *Steinholt* by Christopher Taylor (Kehrer Verlag, 2017), subtitled *A Story of the Origin of Names*.

Steinholt is a house built in 1929 by Taylor's wife Álfheiður's paternal grandparents, Álfheiður and Sigfus, at Þórshöfn in Iceland. The Taylors visited it in 2009 and then, in 2010, the old man who lived there asked if they would like to buy it. At first sight, some of the pictures in the book are quite dull; others surreal; and yet others, like



© CHRISTOPHER TAYLOR

this one, magical. As a totality, they are fascinating. The more you look at them, the deeper you sink into the otherworldliness of rural Iceland, and the more you question the nature of identity and place.

This immersive quality is a large part of the appeal of the book but it does not adequately explain this specific picture, so while I was thinking about it, I also Googled 'mirror portraits'. The pictures this brought up helped me to

'Photography is a glimpse, how something was for a moment, frozen for all time'

understand its appeal, and to formulate what I wrote above.

Sure, I saw plenty of clichés but then, as Theodore Sturgeon famously said in response to the accusation that 90% of science fiction is crud, 90% of everything is crud.

Perhaps the most important lesson a photographer can derive from this picture, and from mirror pictures online, is

the question of multi-layered magic. There is the specific magic of a woman looking in her grandmother's hand mirror, past and present combined and captured. There is the more general magic of mirrors and mirror images. Finally, there is the magic of photography, which has fascinated AP readers since 1884.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Stephen Dowle



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